Kine WEEKLY

M. of I. AS SOLE SOURCE OF PROPAGANDA

See page 3

Scoop!

BRITISH BATTLE JAPS on BURMA Rd.

To-day Paramount

more than ever before . . .
up - to - the - minute NEWS is vital
in every programme.

fulfil this demand twice weekly
. . . and overwhelming praise is
accorded each issue by Public
and Exhibitor.

News . . . like every other item on a programme, should be booked on MERIT, and the wise Exhibitor appreciates freedom of action in securing the BEST NEWS without additional conditions.

British Paramount News

FIRST when the news is breaking . . .

*FIRST into your Theatre

The eyes and ears of the world - at your service

YOUR NEW-YEAR RESOLUTION — BOOK BRITISH PAR...

* And by *'First into your Theatre'*, we mean fastest service to the screens all over the country

BRITISH STUDIO SECTION
This week pages 19 and 20

Kinematograph WEEKLY

No. 1810 Thursday, December 25, 1941. Vol. 298

ADVICE TO CANCEL NEON CONTRACTS
See page 20

PROPAGANDA FILMS PROCEDURE

M. of I. Now the Sole Channel

AGREEMENT WITH C.E.A.

THE presentation of all propaganda films is to be controlled by the Ministry of Information.

THIS PROCEDURE, CONSISTENTLY ADVOCATED BY THE "KINE.", IS ANNOUNCED BY J. L. BEDDINGTON, OF THE FILM DIVISION, IN A LETTER TO W. R. FULLER, GENERAL SECRETARY OF THE C.E.A., WHO ADDS THAT—

In future local approaches which do not have the authority of the M. of I. can be safely disregarded by exhibitors.

While welcoming this procedure, C.E.A. headquarters are not entirely happy in the disclosure in a subsequent paragraph which infers there is no official ban on the individual approval by Ministries to exhibitors.

All that Mr. Beddington can safely promise is that the M. of I. will *request* (the italics are ours) the co-operation of all Government Departments in this matter and ask them to discourage approaches direct to local exhibitors and to make all their requests to the kinema Trade through us.

For National Messages

In his letter, Mr. Beddington says: When a quick and brief nation-wide message has to be given we are agreed that the best technique is to attach a trailer to the newsreels. This involves no special arrangement with your office or local exhibitors. But there will be occasions when we wish to put out a trailer which affects only one region, or in some cases only one town. In such cases we have agreed that we shall contact you, informing you of the kinemas which will be affected. You, in turn, will secure the co-operation of these kinemas, and the local trailer will then be specially despatched through the agency of National Screen Services.

There are some occasions when we would like to see a special slide displayed in kinemas, Mr. Beddington adds. We have agreed that in these cases we shall approach you and that you, in turn, will secure the co-operation of the kinemas affected. The slides will be distributed through the channel of our Regional information office, and in practice will be handled by the Film Officer there, who will deliver to the appropriate kinemas.

Hiring of Kinemas

Agreement is acknowledged in regard to the fees payable for the hire of kinemas out of hours. This applies also to Sunday showings, but when a kinema is open specially on a Sunday it is agreed that it may be necessary to admit some latitude in the classification of kinemas according to capacity.

A list of the names of our Regional Information Officers and of the Film Officers in each region has been supplied to the C.E.A. for circulation to the branches. All requests which have been agreed between the C.E.A. and M. of I. will be implemented by these local officers. Any local request not made through these officers can be considered unauthoritative.

BRISTOL'S FIRM STAND

The insistence that the M. of I. should be regarded as the sole channel of authority for the display of propaganda subjects has resulted in the firm stand taken by C.E.A. branches, of which the following report from Bristol is an example.

A decision that all requests for screen time, other than those of purely local significance, should go through the Ministry of Information has been resolved by the Bristol branch of the C.E.A.

It was stated that requests for the showing of slides and films had grown to such an extent that it was essential that applications should go through one channel.

Continued on page 5 Column 4

S.O. VICTORY AT BRIGHTON

Strong Line Against Extortion

A determined fight over the Sunday opening levy at Brighton—with the distinct prospect at one time of all the local kinemas closing if an increased demand were persisted in—has ended in a notable victory for the exhibitors.

The Sunday Entertainments Act Committee had recommended the Council to increase the charity contribution from the kinemas from £1,000 to £1,500 for next year, admittedly with a view to forcing them to produce accounts of their Sunday trading, as explained in these columns last week.

In the meantime, independents and circuit houses got together, and at the monthly meeting of the Sussex branch of the C.E.A. held on the day before the resumed Town Council meeting, when the whole matter came up for final decision—it was unanimously decided that, if the Council passed the £1,500 demand, the whole of the kinemas in the town would close down on Sundays as a protest.

There was a powerful debate in the Council chamber next day, when the demand was denounced as "hypocrisy and blackmail" and "savouring of the Gestapo," and ultimately **an amendment to retain the amount at £1,000 was carried by 37 votes to 7.**

Many Brighton exhibitors were in the public gallery throughout the debate, and they received numerous congratulations afterwards on the result. This Sunday opening charity question has become almost a "hardy annual" at Brighton—owing chiefly to the existence of a small minority who persist in their demand for the production of accounts—and it is hoped that this year's decisive victory for the Industry will establish once and for all the injustice and unreasonableness of this annual demand on the part of a few Councillors.

STUDIO HOURS AND RATES

M. of L. Meeting Next Monday

Next Monday, at the invitation of the Ministry of Labour, representatives of film producers and studio workers will attend a meeting at the Ministry to discuss problems of hours and overtime rates.

Settlement of the differences of opinion between the British Film Producers' Association members and members of the Association of Cine Technicians, which are of long standing, was sought by producers through the medium of an independent tribunal, but the Ministry of Labour anticipates that an amicable agreement is to be reached by a joint meeting with Ministry representatives.

The adjourned meeting of the British Film Producers' Association was held on Tuesday last, when matters left over from the meeting on December 15 were dealt with. These included the possibility of securing temporary release of artistes from the Forces and the establishment of a clearing house of clothing and costumes for studio use.

HENRY SIMPSON
who has been nominated by the West Lancs C.E.A. Branch as a Vice-President candidate

C.E.A. Branches Aid Paper Salvage Effort

BRISTOL EXAMPLE

EVIDENCE OF THE WHOLEHEARTED SUPPORT OF THE KINEMA TRADE TO THE PAPER SALVAGE CAMPAIGN WAS FORTHCOMING FROM THE BRISTOL BRANCH OF THE C.E.A., MOST OF THE MEMBERS OF WHICH ARE GOING ALL OUT IN THEIR EFFORTS OF MAKING PATRONS SALVAGE WISE.

A letter was received asking if the branch would support the waste paper salvage scheme for the Benevolent Fund.

E. C. ROGERS said he had already made arrangements in connection with the local council's collection.

V. E. COX said his waste paper was being collected for the Girl Guides.

Other members had also made arrangements, and it was left that the only thing the branch could do was to ask those members who had not already made such arrangements to support the scheme.

Country-wide Effort

Up to date, ten Branch secretaries have replied to the C.T.B.F. circular that they are bringing the question of provincial salvage up at their next Branch meetings, and they are hoping to get it extended in the provincial area. One Branch—the Northern—has already discussed it; the chairman has supported it and directed the members to get in touch with C.T.B.F. headquarters.

Scots Plan to Ease Quota Burden

EXCLUDE ALL OLD FOREIGN FILMS

THE easement of quota hardships by excluding old foreign films from the basis of computation for quota percentage was discussed by the Scottish C.E.A. last week.

James Welsh, who brought forward the suggestion, declared that a datum line should exist for old foreign films as well as for British.

Dissatisfaction with the quota even at its next stage of 15 per cent. for the year 1942-43 was expressed on Wednesday, at the meeting of the Scottish branch of the C.E.A., held in Green's Playhouse café, Glasgow.

Foreign Re-issues

When A. B. KING expressed the view that nothing could be done unless a new Cinematograph Act was passed through Parliament—a very unlikely thing—

Mr. WELSH put forward a novel suggestion. He mentioned that old British films were cut off from quota when they were over three years old. Could any relaxation, he asked Mr. King, be made in the position of old foreign films? Mr. Welsh contended that these foreign films should also be excluded from quota.

Mr. KING agreed that this was a very good point, and was the first time he had heard it raised. He suggested that it should be recommended to the General Council.

Other members spoke on the same lines, but JAMES WALLACE said he did not agree with their point of view. How much alleviation of the quota requirements would it bring and how many films of over three years did exhibitors show?

Mr. BENNELL: How many will he show next year?

Mr. WELSH said he did not think Mr. Wallace appreciated the possibilities of the future. There were renters who had three or four films available, but if they took these they would have to show the appropriate British quota. But they had already shown British quota on these films' first showings. "If you have a datum line for British films you ought to have a datum line for old foreign films," he added.

The meeting agreed to instruct the secretary to write the General Council regarding these points, and also stressing the dissatisfaction of the branch on the question of quota and triple quota films.

[Other Scottish C.E.A. business is reported on page 20.]

S.O. What!

Clitheroe Town Council have decided by a majority of two to make provisional application for Sunday opening.

I. T. Rushton said operators and staffs at the kinemas had decided not to perform Sunday duty.

TELEVISION WITH DEPTH AND COLOUR

J. L. Baird's Latest Achievement

Three-dimensional television, having both depth and colour, has been achieved: not yet for the kinema, but for private viewing. J. L. Baird, the television pioneer, who is responsible for this latest development, declares, however, that its extension to kinema television is only a matter of research and experiment.

When a special demonstration of this new invention was given by him last week Mr. Baird admitted that his invention was not yet perfected, but he felt that the fact that he was able to show a stereoscopic picture in colour (even to only one person at a time) was the first step to the possible revolutionisation of entertainment.

Mr. Baird said that he had been continuing his researches ever since television broadcasting ceased at the outbreak of war. The black-and-white flat picture as transmitted by the B.B.C. until the war started would be superseded in post-war programmes by stereoscopic pictures.

The new achievement is reached by simultaneous transmission of two pictures—one for each eye, stereoscopic vision depending upon the phenomenon that when looking at an object each eye views it from a different angle; the brain blends these and gives vision a sense of depth and solidity.

This principle, Mr. Baird claims, allows television to transmit and receive everything as the eye sees it.

A cathode ray tube is used in conjunction with a light through a revolving disc with blue, red and green filters, and the two pictures transmitted are blended in natural colour and transmitted in rapid sequence for each eye alternately.

No special eyeglasses or eyepieces need be used with the apparatus, but in its present stage of development it can only be seen by one viewer at a time. This is due to the fact that the images must be seen from directly in front, and are not visible from an angle. Mr. Baird said, however, that he is working to perfect the system for use on large kinema screens.

At the demonstration an assistant stood before a transmitter at the end of the laboratory. The viewers, looking into a small screen, saw the rounded picture of the demonstrator, with hair, clothes and eyes clear and real in natural colours. When he jabbed a closed fist towards the viewer it was dodged involuntarily—it looked so real!

It is Mr. Baird's belief that a great television boom will come after the war, with sets costing £20 to £30 each, which will bring scenes from all over the world to the fireside by means of relay stations.

The television telephone also comes within Mr. Baird's scheme of "universal" television. He thinks that in a few years' time a television telephone will be no more unusual than the telephone is to-day.

M. of I. Ideas Committee

A meeting was held on Thursday, December 18, at the Ministry of Information to discuss the formation of an "Ideas Committee" for British propaganda films. The committee arose out of the desire of the Screenwriters Association for closer contact with the Films Division of the Ministry of Information. The following were present: Screenwriters: Rodney Ackland, Leslie Arliss, A de Grunwald, Sidney Gilliat, Frank Launder, Angus McPhail, Gordon Wellesley, J. B. Williams.

At the invitation of the Screenwriters Association the following film directors and members of the Ministry of Information also attended.

Directors: Anthony Asquith, Michael Powell, Leslie Howard.

Ministry of Information: Jack Beddington, Roger Burford.

It is hoped that this Committee, formed from the creative side of the Industry, will be able to bring forward constructive ideas for future propaganda films and discuss and criticise those already made.

It is intended that this "Ideas Committee" shall meet at regular intervals, and it is hoped that it will prove a valuable liaison between the Ministry of Information and the creative talent of that side of the British film Industry not already in close touch with the Ministry.

ON ALL FRONTS
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.
Manchester Office: 2 and 4, Oxford Road.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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THE KINE. GOES SMALL

TO-DAY your KINE. appears for the last time in the well-known format with which it has made itself so familiar throughout the length and breadth of the Trade. With the next issue we appear with smaller pages, and rather more of them.

It will not be difficult for our readers to make the necessary adjustment and to get the habit of reading the details of the business in a more compressed form than the one to which they have become accustomed. Naturally, our coverage of news and opinions will be in no way affected, but our enforced condensation and economy of paper will contribute to the national policy of presenting as much matter with as little waste of essential material—in our case paper—as possible.

We trust our reduction of column length—to 9½ inches—will be welcomed by our readers; they may rely that our efforts to serve them will be as keen when the page is small as it has been while it was large. The necessity of economising in paper has been brought home to exhibitors very forcibly; perhaps they will appreciate how much more rigorously does the controller look upon the producers of newspapers. To comply with his demands is the urgent duty to which we have to apply ourselves, and we are confident our advertisers and readers understand the need.

REISSUES FROM U.S.

FUTURES are always dangerous gambles. Even when we risk no more than our reputation as far-sighted business men there are so many ways in which circumstances can entirely upset the most obvious predictions—especially to-day—that most of us desire to hear about, but fear to follow, the thoughts of bolder spirits.

There is food for much thought in the suggestion which illuminated the Scottish branch meeting last week. James Welsh—a man whose rare utterances have again and again revealed a mind capable of statesman-like vision—who has discussed reissues in relation to quota obligations.

Now we have as recently as last week published the result of inquiries amongst those American distributors best qualified to speak of the future product of their companies' studios. They all foresaw little difficulty in maintaining a steady output on the lines to which we are accustomed, and we, all of us, trust in the accuracy of their anticipation.

However, it is not bad advice for those who hope for the best to prepare for the worst. We have had to face a good many unexpected obstacles, and with all the optimism in the world we cannot very well say at this moment that the immediate future carries the prospect of easier times. On the contrary, however courageously we tackle them, our handicaps will be heavier rather than lighter.

At the moment we can say that a very small percentage of old American films are distributed, but if a serious shortage should develop, nothing is more probable than an increase in the number of reissues. For many reasons this might be a useful alleviation of our difficulties, and there are many fine productions that well merit the honour of resurrection. If this should be the eventual solution, it is certainly one for which we should legislate now, and Scotland has indicated the way.

Long Shots

THANKS A MILLION DOLLARS—BUSY BOXALL—A TOUCH OF PATHOS—A GIFT FOR BEN HENRY —NORTHERNERS GRAVE AND GAY DISNEY'S "PETER PAN"

AN interesting news item from my American colleague states that Alexander Korda is likely to be with us again before the New Year is many days old. The suggestion made that he may possibly fly over here in a bomber is not too far-fetched when one recollects the high esteem in which "Lady Hamilton" was regarded by the highest official circles in this country. A check-up on this story revealed some details of Korda's recent activities which will confound those persons who have been quick to criticise Alex's sojourn in Hollywood.

THOSE who are personally acquainted with Korda are aware that his assumption of British citizenship was no matter of temporary convenience; it was prompted by a loyal and sincere devotion to British ideals and also by a desire to place Britain in the forefront of film production. Mistakes were made, of course, but Denham is a monument to the man's foresight and energy whose functioning on this side, I am glad to say, is not likely merely to be temporary.

HE will be remembered as the producer of the first British propaganda film, "The Lion has Wings," the success of which in the States has been little less phenomenal than over here. But perhaps Korda's greatest contribution to the political war effort was that which was disclosed to me last week by Harold Boxall, his representative in Great Britain, and I think it is almost time that it was accorded the public recognition that is its due.

IT seems that before his last departure for the States Korda acquiesced in the suggestion to remit to this country a considerable proportion of the earnings of his British productions. By the end of the year, Mr. Boxall informs me, the sum of these remittances will top the million-dollar mark!

HAROLD BOXALL is one of the busiest production executives these days. Not only is he in charge of the Denham laboratories, but he finds an almost whole-time job in acting as production supervisor for a number of films in which Arthur J. Rank and C. M. Woolf are interested. This is an onerous and often thankless job, for which credit titles are not granted, but you can take it from me that not a little of the success of such films as "Major Barbara" and "49th Parallel" is due to the unostentatious and efficient "behind the scenes" activity of Boxall.

AND speaking of Denham reminds me of an affecting little incident which occurred on "The First of the Few" set the other day. Probably one of the last actions of Oscar Deutsch before his death was the finalising of the arrangements for an Odeon drive on behalf of the Red Cross, the send-off of which he fixed for December 28 with a cheque for £1,000 from the Odeon organisation. Just before he died he asked Leslie Howard to do a trailer for the effort, and this was shot at the conclusion of a strenuous day's work on the set of the "Spitfire" picture, a hospital scene of which afforded a natural "lead-in" to the appeal made by Leslie Howard.

INVITED by their general manager, Ben Henry, heads of the various branches of A.B.F.D. journeyed to London for a conference during last week-end. A long discussion on future product was followed by the surprise presentation of a magnificent silver cocktail service to Mr. Henry, who expressed great delight, and was obviously moved by this grand token from his Sales Force.

A LUNCH worthy of the occasion was served at the Savoy Hotel, and the remainder of the afternoon spent in giving the executives an opportunity of seeing two of the outstanding productions which A.B.F.D. will be handling in the New Year. Business and pleasure having been so carefully taken care of, the party dispersed to journey to their various destinations during Sunday.

A NOTE from Bill Levy, of the Walt Disney set-up, tells of his job preparing "Fantasia" for general release in the States. As is well known, it has been shown hitherto there more as a concert on a road show basis, but it is now being edited to fit in with the requirements and machinery of the continuous show. When this has been successfully accomplished and demonstrated it is suggested that a similar procedure be followed in England.

IT is expected, he says, that "Bambi" will be finished within a couple of months, and from all reports and opinions, this promises to be the very best Disney effort yet—being the most happy combination of all the technical advancements with the typical Disney spirit and delightfulness.

HAROLD BOXALL

ONLY recently it has been decided to make "Peter Pan" the next, following "Bambi," instead of "Wind in the Willows," which has now been put back. The studio has also decided temporarily to reduce the staff to just those needed to carry on with "Peter Pan" and the short subjects.

A LINE from Ronald Emery, now corporal in the R.A.F.V.R., and stationed in Malaya, asks the KINE. to express his best wishes for Christmas and the New Year to his numerous friends in the Trade. Malaya, just now, doesn't breathe quite the spirit we usually associate with Christmas, but we can wish him well and hope everything will turn out "tops" for him there

CARDIFF is to be congratulated on the financial result of its C.T.B.F. Ball on December 3. The profit was £175, an excellent total when one remembers the difficulties attending such functions these days. A cheque will in due course be forwarded to Reginald C. Bromhead, Chairman of the Fund.

THE name of Poole has been synonymous with showmanship from days long before the coming of kinematography. That the tradition still persists with strength in the company associated with the name—Poole's Theatres, Ltd.—is evidenced by the fact that an effort made in connection with Gloucester Warship Week has received the warm commendation of Lord Kindersley, head of the National Savings effort.

WITH the assistance of British Movietone News, E. C. Rogers, a director and general manager of Poole's Theatres, wrote and produced a special appeal film which played an important part in the Gloucester week.

A COPY of the film was sent to the National Savings Committee headquarters, where it was seen by officials, including W. Buchanan-Taylor, honorary publicity adviser to the Committee, who reported upon the film as first-class. Lord Kindersley states that only extreme pressure of engagements has prevented him seeing the film itself, an omission which he intends to repair early in the New Year. Mr. Rogers is naturally pleased with Lord Kindersley's reply, indicating, as it does, the appreciation of local effort by the Committee.

THE "onerous" duties Leslie Holderness, the popular general manager of the Paramount Theatre, Birmingham, undertakes are humorously illustrated in his specially designed Christmas card. The main foyer, restaurant and corridor of the Paramount have long been the home of songsters in cages, who can be relied upon to give one and all a lively welcome. In recent times the attractions of this city house have been added to by tanks containing scores of tropical fish. These provide Leslie with an additional hobby.

HIS Christmas card suggests that, on top of his primary task of successfully providing patrons with the cream of entertainment, as well as daintily served meals, he finds time to run a "pet shop." On this he is caricatured as a salesman of "tropical fish, sardines on toast, etc." In wishing the lucky recipients of his Christmas card "a very Happy Christmas and a Paramount New Year," he adds, "Worried, of course I'm worried . . . and so would you be with all these little mouths to feed."

OLD soldiers of the new armies are gradually finding their way back to civilian occupation. Quite a few recent managerial appointments have recently been given to invalided Servicemen. One of the most recent is H. Marsh, late of the Tank Corps, who, during the retreat which concluded with the epic of Dunkirk, received wounds which necessitated his discharge. He is now manager of the Picture House (G.-B.), Leicester.

A NICE point was emphasised last week by E. J. Hinge in his allusion to the poaching of employees at the meeting of the Northern C.E.A. He inferred that members who indulged in that sort of action were not only unpatriotic, but that their anti-social action was likely to recoil in the long run on themselves. His observation that kinema workers were reserved not merely for their services to individual employers, but for the Industry as a whole, is well timed.

MENTION was made at the same meeting of the opportunities afforded by the Industry in its technical departments. T. Massicks said college men were now going into the Trade. A good technical knowledge was necessary for operating modern projection apparatus, he added. It was stated that a correspondence course had been arranged for projectionists.

MR. MASSICKS told of one young man whom he had trained thoroughly being offered employment as a service engineer by the B.B.C. He was now in the Services, but the B.B.C. had promised him employment when he returned to civil life. That was all to the good, Mr. Massicks remarked, because it would attract the right type of man into the Industry if he knew there were other good outlets.

BRIGHTEST "crack" at the December meeting of the Northern Branch is credited to the chairman, Stanley Gibson, of Middlesbrough. Commenting upon the unwisdom of a military entertainment officer in over-stepping the bounds of convention in the matter of organising film shows within the area of established kinemas, Mr. Gibson observed wickedly: "At least, he chose one appropriate film—'Garrison Follies.'"

"TEDDY" HINGE, discussing the plight of the small man in an era of shameless poaching of projectionists said: "At length his business equipment consists in a bad headache and a bottle of aspirins."

AFTER F. W. Morrison had described the last General Council meeting as approximating to the Libyan campaign in that it had attained a state of "mopping up and consolidating," the irrepressible Charles Chipchase expressed polite doubt that there was anything even remotely new in "mopping-up" before during and after Council meetings.

ALFRED SMITH, secretary of the Northern Branch is maintaining his customary secrecy in reference to the yield of the Sunday charity shows this year. The Northern counties have in past years done amazing things for charity, and Alfred's cheerful mien suggests unmistakably that, at the annual meeting, he will be able to announce a new high record.

CECIL MUSK, the documentary producer, tells me that America's entry into the war has meant a good deal of extra work for him. "We Were There," the documentary film he is directing for the American Red Cross, consists of a series of actual blitz incidents, actual sound recordings of raids being used in several places.

NOW that U.S.A. folk are expecting air raids themselves (a recent news-photo showed New Yorkers looking apprehensively into the air after an alarm), it was felt that the blitz "noises" might be too realistic, so Cecil has had to redub the films and tone them down so as not to scare the American audiences. He tells me that the American journalists who have done the commentaries for each of the raid sequences have done a grand job of work.

RADIO has supplied the screen with several stars, but, for probably the first time in England, a news commentator has been taken from the B.B.C. and put into a playing part in a British picture. It happened last week when Gerry Wilmot, B.B.C. voice on American affairs, was transplanted from microphone to lens for an essential rôle in "Flying Fortress."

I AM told that Warner production executives rather like Mr. Wilmot's screen possibilities. The sequence for which he was engaged placed him in the control-tower at a Canadian airfield directing the arrival and departure of planes in their excursions across the Atlantic. So well did he acquit himself that he is pencilled in for further appearances.

THE STROLLER.

Close-Ups

By

— Screencomber —

RECIPE

HERE is a simple Christmas hint sent in by a well-known British producer with a flare for these things.

"With the brandy shortage particularly acute," he writes, "many will be wondering how to set the Christmas pudding aight. Cut up some lengths of film stock and mix them into a paste by adding paraffin to taste. Smear the mixture well into the pudding and set it ablaze.

"Such a pudding is doubtless an acquired taste, but the results I have achieved with numerous studios in the past leave no doubt as to the effectiveness of my mixture, and I think I can guarantee it will bring a particularly bright Christmas. If other means of ignition are lacking have 'Screencomber" breathe on the mixture. Warmest wish for a real hot time, and as my favourite poet, Burns, puts it:—

"Lang may yer keenie maw, slochit on the braes,
"Lang may yer saxpence last while ither folk pays."

CHRISTMAS CRACKERS

AND here is a series of questions which should tell you whether you are likely to suffer from a crackers shortage this Christmas. The questions are addressed to a kinema manager, a film salesman and a cameraman.

"What exactly did you suggest the circuit supervisor could do with his Christmas pudding, and had the walls been redecorated at the time?"

"Did you say 'No,' or omit to add 'Sir,' when addressing your sales manager?"

"Did you remember to turn on the Neon lighting during the black-out?"

"Did you tell the star that you couldn't light a face like that even with the help of the Great Fire of London?"

If you can answer "Yes" to any of the above you're crackers all right, and you shouldn't experience a shortage in this direction at Christmas.

ENGLAND AWAKES

A LETTER signed "R.Q.M.S. Wartleberry Winkleheim" gives surprising news of that well-known film executive, Wart Winkleneim. It reads:—

Now that war has reached America, there seemed little point in my remaining there, so, as you see, I have hurried back to do my bit for the old country. I picked up an interesting bit of information about a certain high official, as a result of which I was excused the rather tedious business of going through the ranks.

The lads down here are a fine lot, but too flabby, so, since taking charge of the stores, I have been giving them a course of dieting. Figures that were rotund and sluggish are gradually becoming slim and wiry.

A cattle truck holding eight horses or forty men can accommodate twenty horses or eighty men undergoing the Winkleheim treatment. This is a tremendous saving in transport.

At the same time it leaves a great deal of stores on my hands and I would be grateful if you would advise friends that I am willing to dispose of anything from an onion to a Crusader tank at reasonable rates.

Executives need no longer experience the indignity of riding to business on bicycles. I can supply limitless quantities of petrol in any colour to suit all tastes. As a result of a reciprocal arrangement with a distant Russian relative, Sergei Winklehemokov, a quarter blokeski to a Russian division, I can guarantee limitless quantities of caviare.

Hoping to hear from all friends or at least acquaintances.

P.S.—It feels quite homely to be known by a number once again.

QUIZ

THE efficiency of American theatre managers is being tested by a quiz which consists of nine situations with which they must cope. For instance, one reads:—

"You are seated in the audience and see the picture stop dead and a small brown hole appear in the centre, gradually getting larger."

Probably we would get so burned up that we'd darn the hole.

"A print arrives ten minutes late, and your operator tells you it wouldn't run through a log roller."

Well, as there doesn't seem much object in running it through a log roller, why not try running it through the projector?

And here is one of our own which the efficient manager will be able to answer immediately.

"A wild-eyed patron arrives breathless at your office and complains that the pink elephant sitting in the back of the stalls refuses to remove its green bowler. You empty your glass and, on investigating, find that there is no elephant there but merely a heliotrope snake with four-wheel-brakes and a scarlet stirrup pump. "'What would you do, chums?'"

FEAR THAT KINEMAS MAY BE RATIONED

Effect of National Service Proposals?

BRISTOL MEETING

WHILE it is not believed that the Government would close down kinemas, there is a possibility that some form of rationing may be proposed in the future. This was the opinion expressed by Coun. F. G. W. Chamberlain, chairman of the Bristol C.E.A., who added that, although the Government was alive to the necessity of keeping the kinemas going, the question of man-power presented a very thorny question.

Mr. Chamberlain expressed these views in summing up the branch discussion on the National Service Bill, which he said was regarded very seriously by Head Office.

A question was asked as to the position if a man left and went direct into another job without notifying the Labour Exchange.

The chairman said in such a case the exhibitor should notify the Labour Exchange that the man had left his employ ,and he would get his calling-up papers. The new employer would not be able to show that he was necessary for his work, as he would not have had him long enough.

Mr. Blackburn said the best way would be to send the man's cards to the Labour Exchange.

In reply to another question, the chairman said a projectionist under 35 would be called up for military service, but if he was over 35 he would only be called up if operators were wanted in the Army.

Mr. Rogers expressed the opinion that the kinema industry should be scheduled as some form of protected work. The authorities used the kinemas for all sorts of purposes.

Mr. Rees, who assured members that the committee dealing with the matter were keeping a very sharp watch on things, said every employer had the right to apply for deferment.

No Valve Relief

One item on the agenda was a report on valves, but when this was reached George Rees said he could not tell them very much, except that there was no relief for the present situation.

The meeting expressed concern that though a resolution had been passed by the branch in May, the Technical Department had only now got down to brass tacks.

It was decided that the Technical Department should again be written to on the matter.

Out of Date

Regarding film markings, the chairman said complaints were made that the present system was out-of-date. He thought it was a very difficult proposition.

During the brief discussion in which some members spoke in favour and some against the system, the need for the introduction of some method by which the markings could be clarified was stressed.

It was also pointed out that the markings did not give an exhibitor any information regarding the box-office value of a film, a very important matter.

Circuit's C.T.B.F. Lead

G. H. Blackburn, chairman of the local committee of the C.T.B.F., reported that 85 per cent. of the kinemas in the branch area had contributed to "Cinema Day"; 18 houses had done nothing.

Of the 138 kinemas in the area, only 25 had collecting boxes, and of this number 24 were in circuit houses.

Wiltshire's Good Friday

At the request of certain Wiltshire members, is was agreed to apply to the Wilts County Council for permission for kinemas to open on Good Friday.

NOTABLE FILMS FOR PRESERVATION

B.F.I. Selection

The National Film Library's Selection Committee has considered the films reviewed in the *Monthly Film Bulletin* of the British Film Institute during October, and is making application to the distributors for copies of the following features:

"49th Parallel" (General Films)—As a good example of propaganda.

"Gert and Daisy's Week-end" (Butcher's)—As the first film to star Elsie and Doris Waters.

"Hold Back the Dawn" (Paramount)—As an outstanding production.

"Meet John Doe" (Warner).—For the direction of Frank Capra.

"Shepherd of the Hills" (Paramount).—As an unusual production and for the acting of its cast.

"Judas was a Woman" (New Realm)—For comparison with the original version, La Bete Humaine.

"Our Russian Allies" (Anglo-American)—As an example of Russian film propaganda which has attracted attention by its excellence.

Death of R. Barron

Much regret will be felt in Northern Ireland at the death of Robert Barron, of Belfast, which took place on December 13 after a brief illness. He was a member of the firm of H. E. Barron and Co., estate agents. He was also a director of Northern Theatres, Ltd., owners of the Picture House, Royal Avenue, and of Regal Cinemas, Ltd., which controls the Regal, Portadown.

He is survived by his widow and two daughters.

National Service Act as it Affects Exhibitors

IMPORTANT C.E.A. MEMORANDUM

THE C.E.A. has circulated to all its members further information on the National Service Act which became law last Thursday. This information is by way of being an interim report of the meeting of C.E.A. officers with the Ministry of Labour on Friday last

Deferment in March

First projectionists' deferment continues until March 1, 1942, under the block reservation and deferment scheme. The blanket will be lifted on March 1, which does not mean they will be called up, but further deferment will be administered by the 44 district boards. In due course every member will be advised to lodge an N.S.300 form for every first projectionist. He need not do so until advised. If he has already lodged this form it does not matter. The first projectionist may be called for medical examination. This is routine. The main consideration is that the first projectionist is correctly registered as such.

There is no need any longer to send cards N.S.192 to this office.

Second Projectionists' Position

Second projectionists, hitherto reserved at (registered) age of 35, become dereserved one year per month commencing January 1, 1942. Any second projectionist of (registered) age of 35 who has not already done so should send their form N.S.300 to the address on their N.S.2 certificates immediately as we do not suppose a few days' delay for this class will disqualify. (The original requirement was that the form should be lodged 15 days before January 1, 1942).

More information for seconds will be circulated shortly.

Women Employees

Matters affecting women are under negotiation. We hope to retain all projectionists and trainees who have been training for three months prior to a given date, provided they pass out as efficient first or second projectionists within a further three months.

Otherwise the Government's intention is to take most women of 20 to 30, but we anticipate that some arrangement will be made so that they are not all taken at once.

The main point to keep in mind is the advisability in future of engaging women over 30 years of age.

Under 20's are not affected until 20 years of age and will be available for employment until called away on reaching age of 20.

16 to 18—Boys and Girls

Although these will be called upon to register and may be directed to join some suitable organisation, it appears from the limited information available that such directions will not interfere with their civil employment. These ages are available for employment. Boys are now called to the Forces at age 18.

Further information will be sent to you as we receive confirmation from the Ministry of Labour.

SUSSEX C.E.A. WITHSTANDS COUNCIL'S SUNDAY DEMAND

Success of Members' Firm Front

COUNC. RANDOLPH E. RICHARDS (chairman) presided over a large attendance of members at the monthly C.E.A. meeting at the Regent, Brighton, last week, when the demands of the Council for an increase of 50 per cent. in the Sunday opening charity contribution was fully discussed.

"Why," observed Coun. RICHARDS, "when there is so much trouble in the world to-day, a small minority of the Brighton Council should endeavour to initiate a first-class 'row' between the Corporation and this Trade I can't for the life of me fathom!"

Recalling that when the recommendation was first before the Council Ald. Black, chairman of the Sunday Entertainments Act Committee, had said that everyone would have to submit accounts to the Inland Revenue if they are not satisfied, Coun. Richards said that the argument was fallacious because, whereas Income Tax applied to everyone, this Sunday Entertainment tax applied only to the kinematograph Industry.

We Must Resist

"We must resist this with all our might," declared the CHAIRMAN. "I am certain that it is not the wish of the public that this contribution should be increased; if there were a vote of the public taken to-morrow I venture to suggest that they would definitely endorse the opinion that it is unfair.

"I am going to move that, if this demand is persisted in, we all close our kinemas on Sundays as a protest—and in this I know we have the entire support of all the kinemas in this branch, including the circuits." (Hear, hear.)

DAN BENJAMIN said that there was no industry in the country that had done more voluntary work in helping the Government and the people generally, and many official departments and organisations would testify to this.

P. G. LUNDY: They are taking advantage of the Act.

A. J. SADLER—to whose work in connection with the campaign leading up to the meeting tribute was paid—said that the real object was to force the production of accounts, which exhibitors had always resisted on the question of principle—quite apart from the fact that it would be an impossible task in the world to assess profits for one day of the week when trading and trading costs were on a seven-day basis.

The CHAIRMAN: The cleverest accountant couldn't do it.

The decision to close on Sundays as a protest in the event of the Council's decision the next day going against the Industry was then put and carried unanimously.

Logical Councillors

As soon as the Brighton Town Council reassembled the following day an amendment that the demand should remain at £1,000 was at once moved by Coun. W. F. COOKE, who denounced the proposal of the Sunday Entertainments Act committee as "savouring of hyprocrisy and fringing on blackmail."

"I myself," he said, "am not financially interested in kinemas, and my Sundays are spent in other ways, but we must recognise that both nationally and locally the kinemas are rendering a most valuable service, and that no national or local effort can be successfully carried through without their co-operation."

Coun. MANTON said he had never heard a more impudent proposal, and mentioned that the homes for Brighton's aged poor—to which 50 per cent. of this money goes—would not have been built but for the generosity of the kinemas.

Coun. MORRIS said that Brighton contributes, on the £1,000 basis, more than other towns of comparable size, and he denounced the imposition as "a means test that savours of the Gestapo."

"Putting the thumb-screw on" was how Coun. ROBBINS described the demand, and as a member of the Brighton Education Committee he paid tribute to the many acts of kindness of the local exhibitors to the children.

Kinemas Suffer

Ald. GALLIERS pointed ou that the kinemas had shared in the general suffering due to war conditions as had everybody else, and he mentioned that prior to the passing of the Act the Council had for many years been only too glad to give permission for the kinemas to open on Sundays freely and without payment of any kind.

When the chairman of the committee (Ald. BLAKE) came to reply, he said there was no suggestion by the committee that the kinemas had not given generously to good causes and provided entertainment both widely appreciated and productive of great good in keeping the young people off the streets.

He admitted that after hearing the debate he felt unable to recommend the Countil to support the committee in their demand for an increase, and he mentioned that the production of accounts by exhibitors (if insisted upon) would cast a very heavy and almost impossible burden on the severely depleted staff of the Borough Treasurer's department!

On a division the amendment was carried by 37 votes to 7, Ald. Black being among those who voted for it. The votes against were cast by Councillors Cullen, Gardner, Harvey, Horton-Stephens, Reeves, Sherrott and Wallington.

Continued from page 3

PROPAGANDA DECISION

The decision arose from a request from the Chief Constable of Bristol asking for the presentation of a series of three slides in connection with the Government's road safety campaign.

GEORGE REES said all such applications should go through the Ministry of Information on the question of taking up running time.

MR. ATKINSON said as the authorities had had the slides prepared, they evidently took it for granted that exhibitors would start showing them right away.

On the motion of G. H. BLACKBURN, seconded by BERT RIEGO, it was agreed that the slides should be shown.

Five Minute Film

Another request was for the exhibition of a five minutes' film in connection with an exhibition that is to be held in Bristol in January regarding the safeguarding of the lives of merchant seamen.

It was decided that a reply should be sent to the effect that such matters should go through the Ministry of Information.

GEORGE REES said all applications for both slides and films should be replied to in a similar manner. They should all go through the one channel. The same thing applied to other towns.

BERT RIEGO remarked that if these applications came along one after another as they were doing exhibitors would not need to book any films at all.

COMMONS APPROVE QUOTA AMENDMENT

Board of Trade will also Consider Reissues

IN moving the Cinematograph Films (Quota Amendment) Order, 1941, which, as announced last week in the KINE. WEEKLY, was approved by the House of Commons, Capt. Waterhouse, the Parliamentary Secretary to the Board of Trade, said that the Act of 1938, under Section 15 of which the Order was proposed, made further provision for securing the renting and exhibition of a certain proportion of British kinematograph films. These proportions, both as regarded renters and exhibitors, and short and long films, were set out in the Schedule to the Act.

As drafted in the piping times of peace, it was hoped that there would be an annual increment of these quotas of about 2½ per cent., rising from the original figure of 15 up to a maximum of 30 per cent. in 1948. But Section 15 of the Act made provision under which the Board of Trade, after consultation with the Cinematograph Films Council, might recommend a modification of these percentage quotas. It also laid down maxima and minima in each case.

The proposed Order was a modification of those figures and had been rendered necessary because of war conditions.

A good many studios had been taken over, a certain amount of labour had been drafted away, and last but by no means least, the Government were making considerable demands on the kinema industry for the production of technical and instructional films which did not affect the quota at all.

Under those conditions the Board of Trade had been in consultation with the Cinematograph Films Council, and in agreement with them had arrived at the proposed new figures in the Order.

The last thing the Board of Trade wished to do was to curtail this Trade in any way. "We have made the existing suggestions with considerable reluctance," he concluded, "but I am satisfied that they are reasonable."

Films Council Not Unanimous

Tom Smith, from the Labour benches, declared that the Cinematograph Films Council were not unanimous when they agreed to the new figures. The producers in particular—and those engaged in the Industry—were a little perturbed about the present position.

Studios had been requisitioned and demands made on British producers. The Minister of Information had been doing a lot of work, and, incidentally, some excellent films had been made. The producers, however, were concerned a good deal about the future, and about the position that was likely to arise as a result of the United States being in the war. Hollywood might have to restrict its production a good deal more than it otherwise would have done.

Had any consultations taken place between the Board of Trade and the people engaged in the production of British films outside the Films Council? If there had not there ought to be in order to discuss the future position.

Reissues and Longer Runs

He believed he was not far wrong when he said that about 23,000,000 people visited the kinemas in Great Britain each week. The provision of the necessary films had to be borne in mind. He was told there ought to be more films that could be shown for more than three days a week. Some of the old films, too, could be dug out, for they were worth a re-showing.

Capt. Waterhouse, replying to the point that the Films Council was not unanimous, said that there was nothing particularly unusual in failing to get unanimity among a body composed of 21 people.

Tom Smith: Except that in this case those who were in the minority feel that they were overswept by other people with a different point of view.

Supply and Demand Safeguard

Capt. Waterhouse: My hon. friend and I have often found ourselves in that unfortunate position in this House. I should like to emphasise that the quotas are minima, and that there was nothing to prevent producers in this country, if production at Hollywood was cut, from producing as many films here as they can. If there is a real shortage the good old law of supply and demand will again come into operation and more films will be produced here, and with the reduced facilities they will be accepted by renters and in due course passed on to exhibitors.

Capt. Waterhouse promised to go into the question of digging out old films. Clearly, he said, it would be necessary to do so in some cases. The suggestion that certain films should be exhibited for more than three days a week was also being considered.

As to whether there had been discussions outside the Council, he felt that, when there was a Council which included representatives of renters, exhibitors and producers, with ten outside members, and with the advantage of the presence of three M.P.s, sitting under an impartial chairman, they would be unwise to seek trouble by going beyond the accredited representatives of those three sections.

The Order was then approved.

In the House of Commons last week, Col. Carver asked the Minister of Information if he would state the cost of the agricultural propaganda films already made and distributed by his department; and the names of the three most popular films.

Brendan Bracken said that the production costs of the films already made and distributed for the Ministry of Agriculture and Fisheries were £6,082.

From such tests as it was possible to apply, the three films with most popular appeal were probably "Dig for Victory," "Kill that Rat" and "New Acres."

Major Milner asked the Minister of Information whether he was aware that the caption "Ministry of Information" on films produced by his Ministry, subconsciously prejudiced audiences against them as being obvious propaganda, and would he consider either placing such captions at the end or omitting them altogether.

Brendan Bracken: No, sir. From information available to me it appears that the Ministry of Information films are now welcomed by exhibitors and by audiences in the majority of kinemas throughout the country.

CHILDREN THRONG TO M. OF I. FILM

The film displays of Ministry of Information films for children at the Fulham central library has been so successful that it has been necessary to transfer them to the lecture hall and to hold them on Saturday mornings.

The display of Russian films at the central library has now been arranged.

Small Fire Outbreak at Barrow

Damage caused by fire at the Roxy, Carnforth (proprietor, James Brennan, of Barrow-in-Furness) last week. The outbreak started in the winding room and was quickly brought under control, but not before a staircase was scorched.

As a safety precaution patrons were asked to leave the building.

Johnny Weismuller and Maureen O'Sullivan in TARZAN'S SECRET TREASURE, forthcoming M-G-M picture

REMARKABLE INCREASE IN BUSINESS

597 Kinemas in Middlesex

SURVEYOR'S REPORT

A REPORT presented to the Middlesex County Council on Thursday by the County Engineer and Surveyor gives some interesting details of the kinema situation in the County area after two years of war.

After a period of very poor business, the report states, there has been a remarkable increase in the attendance at dance halls, theatres and variety theatres, and perhaps most of all at kinematograph theatres.

Comparatively little damage has been suffered from enemy action by the 130 buildings of the last class in regular use, and only two have to be partially re-built. There have been many minor incidents, but in every case the damage has been made good quickly and the premises re-opened.

On the outbreak of hostilities the Home Office issued a memorandum on the subject of precautionary measures which should be exercised at premises licensed for public entertainments, and the County Engineer is satisfied that they have been of value so far as evidence is available.

Whilst the high pre-war standard of maintenance has had to be lowered in view of the shortage of materials and labour, the buildings have been generally well kept up.

There was a very substantial decrease in the number of applications for renewal on the outbreak of war for licences in respect of schools, parish halls, etc., but many of these now open under temporary licences granted for the occasional entertainments which are held.

597 Licences

Five hundred and ninety-seven applications for the renewal of annual licences for public entertainments on week-days of music, dancing, stage play and kinematograph, together with six applications for new music and dancing licences, were considered. With the exception of one or two cases, the licences have been renewed for the full period, but in the cases referred to renewal has been granted until January next only, in the first instance. Two of the new applications were granted and consideration of the others was adjourned, pending the carrying out of certain work.

There has been a further slight decrease this year in the church halls, presumably on account of requisitioning for war purposes.

Two applications for renewal of music and dancing licences were opposed by persons residing in the neighbourhood, and your committee, after investigating the cases fully, renewed the licences for the full year, subject to certain conditions which it is hoped will minimise the alleged nuisance, so far as is possible.

Empire, Hounslow

The permission was granted to N. K. Grover to open the Empire, Hounslow, for kinematograph exhibitions and music in conjunction therewith on Sundays until November 13, 1942 (or sooner determination of the week-day licence), subject to the approved conditions.

LOOTED FROM BLITZED KINEMAS

Dealer Gets Three Years in Prison

For looting at Portsmouth, sentence of three years' penal servitude was passed at Hampshire Assizes at Winchester on December 12 on Horace Edward Barley (38), described as a dealer and a native of Glasgow.

He was found guilty of looting a generator set and switch gear, and a smaller generator set, valued together about £100, the property of the Rialto (Portsmouth), Ltd., from the Rialto Cinema, which had been damaged by war operations; looting motors and mechanical equipment to the value of £222 10s., the property of Gordon Frances Linnington; and three charges of obtaining money by false pretences, the sum involved amounting to £66.

Evidence called by W. Lloyd (for the prosecution) showed that Barley made tenders for removal of scrap iron from the sites of the Rialto and Arcade kinemas. Although the tenders were refused Barley obtained access to the sites.

Barley, in evidence denied that he sold the generator and switch gear to Eric Vansittart Barron, and said that he had shown him the machinery, and told him that he hoped he would be able to sell at a future date. He denied giving Barron permission to take the machinery away.

Evidence was also given with regard to the mechanical equipment mentioned in the second count.

Barley was stated to have a bad record and to have been associating with other criminals.

For each of the charges of looting Barley was sentenced to three years' penal servitude, and for each of the remaining three counts 18 months' imprisonment, all sentences to run concurrently.

Three Big Stars for Columbia

"MR. TWILIGHT"

Ronald Colman, Cary Grant and Jean Arthur

Columbia has signed Ronald Colman to star with Cary Grant and Jean Arthur in "Mr. Twilight," scheduled as one of their most important productions of the new season.

This is one of the strongest line-ups of front-rank stars the company have ever signed for a single film. It is a comedy-drama about an intellectual, self-educated vagabond; a fugitive from justice; and a school-teacher turned career woman. Sidney Buchman, part-author of the script of "Here Comes Mr. Jordan," is responsible for the scenario.

Astaire Musical Raves

Copies of Columbia's big new musical, "You'll Never Get Rich," co-starring Fred Astaire and Rita Hayworth, have arrived in this country. The picture, which is to be Trade-shown in the near future, is claimed by the company to be the greatest musical entertainment they have ever offered, and they point out that it recently played for two weeks to outstanding business at Radio City Music Hall.

"You'll Never Get Rich" was directed by Sidney Lanfield, and Cole Porter wrote the eight big hit numbers which reports state are the finest this great song-writer has ever written.

The outstanding entertainment values of the picture are emphasised in reviews in the American Trade Press.

Robert Mongomery, Rita Johnson and John Emery in a scene from HERE COMES MR. JORDAN (Columbia), which has started a successful West End pre-release at the Regal, Marble Arch

A.R.P. Evacuees Entertained

Evacuated children throughout the Walsingham Rural District are to see a programme of films at the Fakenham (Norfolk) Central Kinema through the kindness of the directors as part of their Christmas entertainment. Parties are being arranged for the evacuees in groups of villages, members of the W.V.S. and school teachers' undertaking the organisation.

Towards the cost of the festivities the London County Council has sent a grant which is equivalent to 1s. per head. W. G. Corpe, chairman of the Walsingham Rural District Council, is the managing director of the Central.

£7,000 FOR WAR

Johannesburg Aid for Naval Dependents

At the Empire Theatre, Johannesburg, the record amount of £7,000 was raised for the Royal Naval Dependents' Fund through a special performance organised by Mrs. I. W. Schlesinger, wife of the Managing Director of African Consolidated Theatres, Ltd., £4,500 was collected by advertisements in the lavish souvenir programme, £2,000 by auction of genuine souvenirs from the Navy in the Mediterranean, £100 by the sale of souvenir programmes in the theatre, £100 by the sale of sweets, and £300 by the sale of seats.

The film shown was the premiere of "Pimpernel Smith," starring Leslie Howard.

A concert arranged by the management of the Capitol, Sheffield, for a soldiers' comforts fund brought in the record sum of £125, which was handed over by M. J. Gleeson, chairman of directors of the Capitol.

THE PICTURE THAT SCOOPS THE NEWSREELS

—AND JUST WATCH IT SCOOP UP 1942 RECORDS!

Christmas Begins Dec. 24th. This Year!

TO-DAY (WEDNESDAY) THE FRIENDLY LION GIVES YOU ANOTHER REASON TO CELEBRATE...

WILLIAM MYRNA

POWELL • LOY

will welcome you at the Private Theatre, at 11 a.m. or 2.30 p.m.

in

"SHADOW of the THIN MAN"

B

In every 'SOLO with PA ABUN

O' situation
ARAMOUNT you go
NDANCE DECLARED'!

But wait and see what's in the Paramount pack for 1942!

Jackie Cooper and Susanna Foster are featured in GLAMOUR BOY (Paramount)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 25 AND WED., DEC. 31

Monday

Small Town Deb. (*20th Fox*)

Century Theatre. **10.30 a.m.**

Cast: Jane Withers, Cabina Wright, Jr., Bruce Edwards, Cecil Kellaway, etc. **Director:** Harold Schuster.

A human and highly amusing story of family life, designed to appeal to all types of audiences. A gay fast-moving story of a typical American family. There's a fifteen-year-old daughter, a socially ambitious mother trying to make a success of her older daughter, an eighteen-year-old boy who's always trying to grab dad's car; a housekeeper who's practically a member of the family; dad, himself, with his financial worries; and the boy friends of the girls in the family, plus the girl friends of the boy.

Between them all and their conflicting love-making, social and business interests, there's always something exciting going on.

They Met in Bombay (*M-G-M*)

Empire Theatre.
11 a.m., 1.20, 3.40, 6 and 8.15 p.m.

Cast: Clark Gable, Rosalind Russell, Peter Lorre, Jessie Ralph, Reginald Owen, Eduardo Ciannelli. **Director:** Clarence Brown.

"They Met in Bombay" brings Clark Gable and Rosalind Russell to the screen in a stirring romantic drama, backgrounded in the Far East. In the earlier scenes this talented pair pit their wits against each other, then combine forces to extricate themselves from a difficult situation, resulting from international complications.

Gable has the part of a discredited army officer, who turns gentleman crook, only to become desperately involved in an international crisis. The story gives him ample opportunity to display his unusual talent for he-man characterisations of the most robust type.

Miss Russell, whose prestige has moved forward rapidly, rises to surprising heights as the glamorous adventuress. Her talents for acid wit merge neatly in the violent and often emotional pattern of this picturesque Asiatic melodrama.

The Perfect Snob (*20th Fox*)

Century Theatre. **2.30 p.m.**

Cast: Charlie Ruggles, Charlotte Greenwood, Lynn Bari, Anthony Quinn, Alan Mowbray, Chester Clute and Le Roy Mason. **Director:** Ray McCarey.

Gay lighthearted story of a social aspiring mother, who has been shaping her daughter's career ever since she was born with one idea in mind—marriage to Baron Somebody-or-other! Her husband she describes as a brain specialist, but who, in reality, is a veterinary surgeon.

Martha, the mother, takes Chris, the daughter, to Honolulu for the social season.

Edgar, hearing that Chris is engaged to Freddie Browning, the social catch of the season, but old enough to be Chris' father, thinks it is time to take a hand in the upbringing of his daughter.

Reaching Honolulu, he sees a handsome youth drowsing in a boat and suggests to the surprised Mike that if he will break up his daughter's romance he will pay him one hundred dollars. The young man isn't interested. But that's before he sees Chris. He accepts the offer, but continues to masquerade as being poor, whereas in reality he is the co-owner of a thriving sugar plantation.

There develops one of the most amazing courtship campaigns by Mike that can be imagined, but in the end he gets his girl!

Tuesday

Cadet Girl (*20th Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Carole Landis, George Montgomery, John Shepperd, William Tracy, Janis Carter. **Director:** Ray McCarey.

There's a strong patriotic flavour to "Cadet Girl," and the director, Ray McCarey made good use of the army camps as backgrounds for the action. In one scene 15,000 cadets appear in the picture with Carole Landis, who recently visited army camps to sing for the boys, duplicating her routines for "Cadet Girl" cameras.

"Cadet Girl" tells the story of a successful band leader and a cadet of West Point's Military Academy, who both fall in love with the same girl. When turned down by the girl, the band leader takes to drink and gradually fades from the public eye. The West Point cadet is torn between the life of an Army man and the girl, but the girl sets the stage for the supreme test and in the gay climax all their problems are settled in a happy manner. Leo Robin and Ralph Rainger have written the hit tunes for the film which include: "It's Happened. . . It's Over. . . Let's Forget It," "I'll Settle For You," "She's a Good Neighbour," "My Old Man," "Uncle Sam Gets Around."

Glamour Boy (*Paramount*)

Private Theatre. **10.30 a.m.**

Cast: Jackie Cooper, Susanna Foster, Ann Gillis, Jackie Searl, Walter Abel, Darryl Hickman, William Demarest, William Wright, Katherine Booth. **Director:** Ralph Murphy.

The newest film to have a background of Hollywood itself is "Glamour Boy," the production of which co-stars Jackie Cooper and Susanna Foster, and deals with the story of young starlets in the movie colony. The first picture to portray the life and perplexing social anxieties of the more youthful players.

Jackie portrays a fallen child star who has lost his fortune and his popularity through reaching the age limit of 18. Discarded by the studios he works behind a soda fountain for his living. Susanna, the prodigious young singer of 16 who reaches C above high C, has the rôle of a juvenile musical star.

For the first time in his career Cecil B. De Mille turns actor in "Glamour Boy." He appears as Cecil B. De Millé, the famous producer. It is a most convincing performance.

Breach of Promise (*M-G-M*)

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Clive Brook, Judy Campbell, C. V. France, Marguerite Allan, Percy Walsh, Dennis Arundell, George Merrith. **Director:** Harold Ruth.

As a direct contrast to his recent outstanding work in drama, Clive Brook turns his talents to gay farce in "Breach of Promise." He plays the part of a successful playwright on whose brows both success in work and affairs of the heart sits lightly. He meets a fascinating young girl and finds himself hoist with his own petard when he is forced to face a faked, but no less deadly, breach of promise action. To teach the girl a lesson he marries her, expecting a quick divorce. To their mutual surprise, the playwright and his strangely acquired wife, fall in love with each other.

What happens then makes a gay and lighthearted farce in which the plot twists and turns from one hilarious complication to another before the final happy ending. Supporting the star in her finest film rôle to date is the rapidly rising Judy Campbell as the girl who "frames" the playwright in revenge for a supposed injury, simultaneously finds that she was mistaken and is in love with him and is in doubt what to do about it all!

A scene from THE PERFECT SNOB (20th-Fox) with Charlie Ruggles, Charlotte Greenwood and Alan Mowbray.

Wednesday

Secret of the Wastelands (*Paramount*)

Private Theatre. **10.30 a.m.**

Cast: William Boyd, Andy Clyde, Brad King, Soo Young, Barbara Britton, Douglas Fowley, Keith Richards, Richard Loo, Lee Tung Foo, Gordon Hart. **Director:** Derwin Abrahams.

William Boyd enacts the rôle of "Hoppy," and Andy Clyde continues in the guise of "California" in the first new "Cassidy" film for the 1942 cinema season.

"Secret of the Wasteland" tells the story of a battle between an international secret organisation and a band of Western gangsters for the hidden riches of a by-gone community of the American plains. Hoppy acts as scout for a party of explorers who are searching for the secret of the vanished race. He runs into the war between the international gangsters and the desperadoes—and settles the hash of both factions in typical "Hopalong Cassidy" style.

Claimed to have more dramatic punch than most of the previous Hopalong series.

Hot Spot (*20th-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Betty Grable, Victor Mature, Carole Landis, Laird Cregar, William Gargan, Alan Mowbray, Allyn Joslyn. **Director:** H. Bruce Humberstone.

"Hot Spot" is based on Steve Fisher's best-selling novel, "I Wake Up Screaming," and retains all the daring situations, dynamic drama and thrilling romance which shot sales of the novel to a record peak.

It is the story of a handsome young promoter who makes an unknown café waitress into a glamorous national figure. The girl, however, is mysteriously murdered and the young promoter is accused of the crime.

Murder and its solution, however, are secondary in this powerful picture to the deep penetrating characterisations, the appealing love story and the startling angles. The story is laid along Manhattan's Great White Way in the gay night spots and famous clubs.

Fresh from her triumphs in "A Yank in the R.A.F.," Betty Grable finally comes into her own as a dramatic actress and is reunited with Carole Landis.

DE-RESERVATION WORRIES OF NORTHERN C.E.A.

"'Blanket' is not Effective"

NORTHERN members are worried by the impending de-reservation of projectionists. They said so at the December meeting of the Northern branch, at which W. S. Gibson (Middlesbrough) presided. E. J. Hinge sought to encourage them.

"It is, of course, obvious that we shall have to carry on our business in much more difficult conditions even than last year," said Mr. HINGE, "but, really, I don't believe that a position will be precipitated in which the kinema's business is impossible. I should make clear, however, that nothing direct can be done until the Bill actually becomes law. Indirectly, we have already made the preliminary moves to ensure reasonable protection."

Mr. Hinge explained that, initially, the Council had communicated with the Board of Trade anticipating delicately confidence in the continuation of their good offices. Thus far, the Board had always been on their side, had given the Industry valuable backing, and no doubt would continue so to do.

"I shall be glad," he said, "if members whose business will be seriously affected by the calling-up of any projectionist will let the Secretary have concrete details. General possibilities and hypothetical cases are useless. Only facts which can be established will serve us."

Poaching Charges

"In the meantime," the National Treasurer continued significantly, "we can do something to help ourselves by stopping the poaching of projectionists. Apart from the fact that poaching is not cricket, it is apt to invite the most unfortunate consequences.

"The ill-effect is cumulative in that it passes down the list until it robs the smallest man of his one key worker and makes his position hopeless. Do not suppose that I am accusing the circuits particularly. Individual proprietors are just as bad."

"Worse!" said a voice.

"Yes," accepted Mr. Hinge, "some are worse. They do not seem to see the danger of a tacit assumption that kinema workers are reserved for the Industry, rather than for their particular employers." He advised members to get on with the training of girls as projectionists, believing that the Ministerial "blanket" would continue to be effective.

No Protection!

The CHAIRMAN, however, interposed that the "blanket" was less effective than he had hoped and supposed, citing the following case as evidence of the need for revision:—

After four months' training as a projectionist, a girl was called for interview by the Ministry of Labour people under the National Service scheme. The employers notified that Exchange that, by agreement with the Ministry, the girl was not liable to be called. But, while the interviewers agreed that the girl should not be transferred compulsorily to other employment, they insisted that she had the right to change her employment if she so desired.

"The result," said Mr. GIBSON, "was that the girl came back full of the notion that she could do much better for herself as an engineering trainee, and so was completely unsettled. In my view, the Ministry should rule that where girls have undergone a period of training in the projection-room they should be encouraged to remain there or, at least, should not be unsettled by open references to the higher wages to be earned in munitions."

Mr. HINGE noted the argument as worthy of consideration. He admitted also the force of Mr. James Mole's contention that "Grade 4" male projectionists, unfit for active military service, should not be called up for munitions work, since they were already filling a vital place in an essential industry.

Mr. Mole did not, however, carry the meeting with him when he proposed that the branch should supply a legal advocate to appear with employers applying for the deferment of men essential to the Industry.

Christmas Closing

The Secretary (ALFRED SMITH) reported that Newcastle Watch Committee had, without consulting the Industry, fixed 9 o'clock as closing time on Christmas night.

"Feeling that they had confused Christmas Day conditions with those of Sunday," he intimated, "I sought an interview with the committee and, as usual, was received with sympathy and understanding. Members saw our point quite readily when it was explained and, thereupon, rescinded the original ruling and extended the closing hour until 10 o'clock."

"Although that is of interest only to Newcastle members," said the Chairman, "I am sure that all of us fully appreciate the Secretary's prompt and efficient handling of the case." Members all agreed.

Camp Shows

Correspondence with the military authorities about the too-zealous efforts of an enter-

Continued on page 20

KINEMA ISSUES DULL

HOLIDAY REDUCES ACTIVITY

With the approach of the Christmas Holiday there was a considerable reduction in activity in the kinema share market, and movements were mostly against holders.

Exceptionally, A.P.P.H. ordinary were 6d. up at 9s. 3d., while Gaumont preference rose 10¾d. to 14s. 2¼d., and Mde. Tussaud's preferred 6d. to 6s. 6d. Rises of 3d. were recorded by Sound City preference at 3s. 6d., and Union Cinemas first preference at 6s. 9d.

On the other hand, P.C.T. "B" preference fell 1s. to 21s. Moss Empires ordinary 6d. to 21s., and General Theatres debentures £1¼ to £83. A.B.P.C. ordinary and preference lost 3d. each at 8s. 3d. and 18s. 6d. respectively.

Debentures of this company and of Gaumont and Odeon were marked ex interest.

SHARE MARKET

	Last Week.	This Week.	Movement
African Theatres Ord.	42/-	42/-	—
Assoc. Brit. Pic. Corp. 5/-ord.	8/6	8/3	— -/3
" 6% Pref.	18/9	18/6	— -/3
5% Debs.	£101	£101xd	—
A.P.P.H. Ord.	8/9	9/3	+ -/6
Brit. & Dom. Films £1	2/6	2/6	—
Brit. Lion Pref. Ord.	6/-	6/-	—
Capitol Prov. News 5/-	1/6	1/6	—
Gaumont British Ord. 10/-	6/7½	6/7½	—
" "A" Ord.	3/1½	2/11½	— -/1½
" 5½% 1st Pref.	13/4½	14/2½	+ -/10½
" 4½% New Debs.	£92	£90½xd	—
General The. Prefd.	4/4½	4/3	— -/1½
" 6½% 1st Mort. Deb.	£84½	£83	— £1½
Mde. Tussaud 1s. Def.	-/9	-/7½	— -/1½
" £1 Prefd. Ord.	6/-	6/6	+ -/6
Moss Empires £1 Ord.	21/6	21/-	— -/6
" £1 Cum. Pref.	15/9	15/9xd	—
Odeon 5/- Ord.	7/9	7/9	—
" 6% Pref.	15/-	15/-	—
Odeon 5% Debs.	£94	£92½xd	—
P.C.T. 7½% Ptg. Pf. Ord.	18/1½	18/6xd	—
" Cum. "A" Pref. £1	22/9	22/9	—
" Cum. "B" Pref.	22/-	21/-	— 1/-
" Const. 7% Pref.	21/3	21/3	—
Sound City (Films) 6% Pref.	3/3	3/6	+ -/3
Stoll Th. Corp.	2/9	2/9	—
Twentieth Cent. 6% Pref.	1/3	1/3	—
Union Cinemas Ord.	-/7	-/7	—
" 1st Pref.	6/6	6/9	+ -/3
" 2nd Pref.	4/-	4/-	—

£1 shares unless otherwise stated.

GRAFTON FILMS, LTD.

A further adjournment, until January 19, of the petition by Metal Containers, Ltd., for the compulsory winding-up of Grafton Films, Ltd., was granted by Mr. Justice Simonds, in the Chancery Division, on December 15.

Company News

NEW PRIVATE COMPANIES

Regal (Macduff), Ltd.—Registered in Edinburgh December 8. Capital, £1,000 in 1,000 shares of £1 each. Entertainment caterers. John B. Milne, Kandahar House, 71, Meadowside, Dundee, is the first director. Qualification: 50 shares. Registered office: Kandahar House, 71, Meadowside, Dundee.

Corona Films, Ltd.—Registered December 9. Capital, £100 in 100 shares of £1 each. Film producers, etc. The first directors are not named.

Eastbourne Hippodrome, Ltd.—Registered December 11. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are: Murray K. B. Webb, 41, Blackwater Road, Eastbourne; Murray Ashford, 27, Creighton Avenue, N.10; Alfred J. Donnelly, 3, Glynde Avenue, Hampden Park, Eastbourne. Qualification: 50 shares. Registered office: 112, Seaside Road, Eastbourne, Sussex.

LEEDS KINEMAS ACCOMMODATE ONE IN SEVEN

Police Tribute to Exhibitors

ACCOMMODATION in the kinemas of Leeds equivalent to one seat for every seven of the population was reported by the Chief Constable of Leeds (Frank Swaby), in submitting his annual report upon licensing matters to the Leeds Watch Committee.

He pointed out that the present seating capacity of the kinematograph theatres of the city is 61,987, and the population of the city is 492,687. There are 69 kinema licences in force, which is no change compared with the previous year. These apply to 49 theatres built specially for film presentation and 14 buildings converted into kinemas, together with one music-hall, and five halls where kinematograph entertainments are occasionally held in the Belgrave Central Hall, the Albert Hall, the Philosophical Hall, the Central Fire Station, the Meanwood Park Colony.

The Chief Constable indicated that all premises licensed for this purpose had been supervised and visited regularly during the year, and the premises had been found to have been conducted satisfactorily. For the second year in succession he was pleased to be able to report that it had not been found necessary to institute proceedings under the Cinematograph Act, 1909.

This was very satisfactory, indeed, and, he added, indicated a genuine desire by licensees to conduct their premises in a proper manner and in compliance with the regulations. He did not raise any objection to the renewal of any of the licences.

The Chief Constable drew further emphasis to the hours during which premises licensed for public entertainments were allowed to remain open. Kinemas, theatres and music-halls were allowed open until 10 p.m., except the central halls where staggering was in force from 9.30 to 10 p.m. Attention was also directed towards permission, as an emergency war measure, for places of public entertainment licensed by the City Council to open on Christmas Day from 12 noon, and that stage plays and stage dancing be permitted at premises licensed as theatres and music-halls.

"Up and Up"

Isle of Wight General Purposes Committee, in renewing Sunday kinema licences in Ryde, has stipulated that the contribution to be paid to the council for charitable purposes shall be at the rate of 40 guineas per annum (previously 30 guineas), and that payment be made quarterly in advance. The contribution is to be apportioned between the three kinemas concerned in accordance with their respective seating capacities.

Margaret Sullavan who stars with Charles Boyer in APPOINTMENT FOR LOVE (G.F.D.)

"Appointment For Love"

BOYER-SULLAVAN FILM FOR RELEASE NEXT MONDAY

Charles Boyer and Margaret Sullavan co-star in the Universal picture, "Appointment for Love," which will be pre-released by General Film Distributors, Ltd., on Monday, December 29, at the Leicester Square Theatre.

Directed by William A. Seiter, the film is a gay, light-hearted comedy in direct contrast to "Back Street," in which the two stars scored so heavily as protagonists in an emotional theme.

This time, the couple are seen in "crazy," modern situations that will keep audiences laughing from start to fade-out. Boyer is immense as a philandering playwright who is fascinated by a woman doctor (Margaret Sullavan), who tells him right at the outset that his stage productions bore her to sleeping point.

Undaunted by this initial reverse, the writer sets about wooing this exceptionally outspoken girl, and wears down her resistance to the bridal state. The two get married, but their honeymoon is a decided flop, and their connubial bliss is further threatened when the wife insists on separate apartments, so that they can continue their individual careers without undue restriction.

Happy and Hilarious

By a strange coincidence, the two later decide to effect a reconciliation, and each goes to the other's apartment, intent on "kiss-and-make-up" ideas. The result is an abortive night for both husband and wife, who then feel that nothing else matters. It takes a radio "brains trust" sequence of high hilarity content to bring about a happy finale, to the tune of further laughs.

Boyer and Sullavan have never been better than in this high-powered comedy, which gives them abundant opportunities for versatility—remembering their poignant work in the Fannie Hurst saga.

Topline Cast

Bruce Manning was responsible for the production. The supporting cast includes Rita Johnson, excellent as an actress who uses her wiles on Boyer, who has been one of her "old flames": Eugene Pallette tremendously funny as a rotund stage producer who gives the playwright advice in connection with his matrimonial setbacks: Reginald Denny, at his best as an over-hearty explorer in love with Miss Sullavan: Ruth Terry, capital as a melting blonde, used by Boyer to inspire his wife's jealousy; Cecil Kellaway, Roman Bohnen, J. M. Kerrigan, Gus Schilling, Virginia Brissac and Mary Gordon.

The picture, which has been ornately staged in a succession of attractive settings, is an ideal comedy for the Christmas holiday season in that it offers audiences laughter all the way, and it is a sure-fire box-office grosser for February 3, when G.F.D. will release it to the country at large.

Republic Studios at Full Pressure

MANY NEW FILMS READY FOR BR. LION PRESENTATION

WITH an enviable record of production well ahead of schedule on its announced programme for 1941, Republic is now working at full pressure on the early subjects for the new season's programme. Several of the new pictures are either on the way here or in stages of near-completion, and these, S. W. Smith states, will be shown to the Trade immediately upon arrival.

No reservation or delay will be made on any of these new films, British Lion adhering to their established policy of Trade-showing immediately upon delivery here.

One early presentation will be the million-dollar production, "Lady for a Night," which presents Joan Blondell starred opposite John Wayne. Famed for her comedy rôles, Miss Blondell is now given a chance of revealing her versatility in a more dramatic type of characterisation as a gambling-ship girl who marries into Society.

The film is presented in a period setting round about the 1860's, and, in addition to providing all the glamour and spectacle attributed to the mid-nineteenth century, is said to abound with beautiful girls and boasts a brilliant cast. In main feature support are Ray Middleton, Philip Merivale, Blanche Yurka and Edith Barrett. Leigh Jason is directing.

An Extra-Special Gene Autry

A special production, "Down Mexico Way," features Fay McKenzie as Gene Autry's leading lady. The comedy relief of this $500,000 film is provided by that wizard of mirth, Smiley Burnette, while Harold Huber, Duncan Renaldo, Sidney Blackmer and Arthur Loft head the supporting cast. Joseph Santley directed.

American reviewers have showered unstinted praise on this lavish film, and it is said to be Gene's greatest musical-action extravaganza. The hit tune, "Maria Elena," is sung by Gene Autry, who also renders "South of the Border," a tango which swept the Continent in the immediate pre-war days, "Cowboy and the Lady," and the war time hit, "Beer Barrel Polka."

"Down Mexico Way" is in no sense an ordinary Western, but has a timely theme of Pan-American co-operation, with Autry and his partner, Burnette, journeying down into Mexico in pursuit of two crooked film producers.

Newspaper Thrills

"Public Enemies" is a thrilling story about a newspaperman turned detective in his efforts to unmask a gang engaged in smuggling aliens into the United States. There is a strong love interest between Phillip Terry, the reporter, and Wendy Barrie, wealthy debutante. Edgar Kennedy, William Frawley and Marc Lawrence are in main feature support. Albert S. Rogell directed.

Another picture on the way is "Mercy Island," in which Ray Middleton and Gloria Dickson star. The former portrays a split personality. Although normal in some respects, he is fanatical in his zeal to build up a reputation for himself as the greatest criminal lawyer of all time. He permits nothing to stand in his way—decency, honour, self-respect, even love itself—when he sees his objective in view. Miss Dickson, as Middleton's wife, is torn between her duty and her love for another man, played sympathetically by Don Douglas. Forrester Harvey is a seaman of the Florida Keys, and Terry Kilburn scores as a precocious youngster who sees through the complex behaviour of his elders. Otto Kruger is the fugitive from justice whom Middleton tries to entice back to civilisation. William Morgan directed.

The Professional Aspect

With the fetching title of "Doctors Don't Tell" another of the new Republic films deals with the problems and temptations which are placed before young medical men beginning their careers. John Beal and Edward Norris, two student friends, take separate paths when the latter becomes involved with gangsters who force him to continue as their physician under the threat of causing him to lose his practising certificate. Beal severs his partnership with Norris and becomes a Medical Examiner in the District Attorney's office. The conflict ensuing from the two former friends, now pitted against each other, provides an absorbing piece of screen entertainment.

Florence Rice is co-starred, and Jacques Tourneur directed.

A Top-liner

Clearly substantiating Republic's recent entrance to major studio status, "Sailors on Leave" is certain to be hailed as one of Republic's top entertainments.

The cast, one of the best ever assembled for a Republic picture, is headed by William Lundigan and Shirley Ross. There are plenty of laughs and tuneful songs.

The story places Lundigan, a U.S. sailor, at the mercy of an army of water-front beauties who have been placed on his trail by his shipmates who hold notes which he gave in return for loans they made him to get him out of a shore-leave scrape. Two of his friends, Chick Chandler and Cliff Nazarro, as a joke, start the rumour that he will inherit £5,000 if he marries before his twenty-seventh birthday. Lundigan is normally woman-shy and his discomfort increases as his creditors continue throwing girls at him in the desperate hope that he will fall for one of them, and thus qualify for the non-existent inheritance.

The film proceeds amusingly with Lundigan finally falling in love with Shirley Ross in spite of himself, and the troublesome matter of his loans being straightened out in a very satisfactory manner. The film was directed by Albert S. Rogell.

Roy Rogers is certainly hitting the high box-office spots. "In Old Cheyenne," his latest starring vehicle, he is supported by Joan Woodbury, George Rosener, George "Gabby" Hayes, Sally Payne and, of course, the famous horse, Trigger.

The story deals chiefly with Roy Rogers as a reporter trying to learn the identity of the ring-leader whose group of bandits and cattle thieves is terrorising the community.

FIFTY BIG SHORTS

Popular G.F.D. Featurettes

Well over half a hundred short subjects are planned for release by General Film Distributors, Ltd., during the coming season, in addition to four twelve-chapter serial subjects.

There will be thirteen two-reel musicals featuring famous American personality bands.

Fifteen "Stranger than Fiction" offerings are included in the line-up, thus meeting the universal demand from exhibitors for this popular form of programme filler.

Fifteen "Variety Views" will be on the list, each with individual titles.

Special Colour Cartoon subjects will include "Mouse Trappers," "Recruiting Daze," "Hysterical Highspots of American History," "Crazyhouse No. 2," "Dizzy Kitty" and "Scrub Me Mamma With a Boogie Beat."

British quota shorts will take in "Architects of England," "Song of the Clyde," "The English Inn," "World Gardens" and "Western Isles," the latter two being in Technicolor.

A series of "Sing Song" shorts are also on the G.F.D. schedule, these being made to feature the most popular melodies of the day.

"Sundown"

SMASHES U.S. RECORDS

Cabled reports from New York say that Walter Wanger's "Sundown," which opened last week to big business at the Gaumont, Haymarket, has shattered all the records previously established by "Foreign Correspondent" in many of the major cities where it is now playing. First takings indicate, the cable continues, that "Sundown" is one of the greatest box-office pictures from United Artists since the popular-priced release of "The Great Dictator."

"All-American Co-ed"

Another picture to go over big in the States is Hal Roach's latest Streamliner, "All American Co-ed," which features Frances Langford, Esther Dale, Noah Beery, Jun., Marjorie Woodworth, Johnny Downs and Harry Langdon.

"Fiesta" Huge Cast

Hal Roach's Technicolor musical, "Fiesta," produced and directed by Leroy Prinz, features Ann Ayars, Mexico's reigning screen and radio favourite, George Negrete, Armida, George Civet, Antonio Moreno and a huge cast of native singing and dancing artistes.

Several of the numbers in the picture are being spoken of as all hit tunes certain to become universal favourites. The musical score is by Edward Ward.

In the caption of "This Week's Projection Room" in the KINE. of December 11, a "b" was substituted for an "l" in the name of the town, which is Silsden. The machine shown was a Kalee 7, not an 8.

DOCUMENTARY NEWS LETTER

Current Issue contains:

NOTES OF THE MONTH

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UNARMED COMBAT

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HOME PROPAGANDA *by "Timespan"*

NEWS FROM THE U.S.A.

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DOCUMENTARY NEWS LETTER

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Dive Bomber ... (Warner)—American.	... 133 min. (A)	Errol Flynn, ... Fred MacMurray, Alexis Smith.	... Spectacular aerial melodrama, photographed in Technicolor. Story somewhat technical, but acting good, detail meticulous and flying sequences superb.	Outstanding star and title booking. Great for youngsters.
Law of the Tropics ... (Warner)—American.	... 76 min. (U)	Constance Bennett, ... Jeffrey Lynn, Mona Maris.	Romance of the tropics complete with music and song. Story popular, acting competent, feminine appeal strong and staging colourful.	Very good general booking. Safe for the family.
Rich Bride, The ... (Gaumont-British)—Russian.	... 100 min. (U)	Marina Ladissina, ... Ivan Lynbiznov, Boris Bezgin.	Pastoral romance of the Ukraine with music. Excellent camera work, good acting but too slight a story.	Good interest support booking for better-class halls. Sound for juveniles.
Sea Wolf, The ... (Warner)—American.	... 97 min. (A)	Edward G. Robinson, John Garfield, Ida Lupino.	Lusty and spectacular seafaring melodrama, adapted from Jack London's great novel. Story holding, acting powerful and thrills terrific.	Excellent popular booking. Hardly suitable for youngsters.
Shining Victory ... (Warner) American.	... 79 min. (A)	James Stephenson, ... Geraldine Fitzgerald, Donald Crisp.	Medical-cum-psychological romantic melodrama adapted from a play by A. J. Cronin. Story drab and noveletish, but acting sincere.	Author booking for the crowd. Not for youngsters.
Smiling Ghost, The ... (Warner)—American.	... 70 min. (A)	Wayne Morris, ... Brenda Marshall, Alexis Smith.	Comedy thriller fashioned on "who-dunnit" lines. Acting sound and technical presentation effective.	Good supporting proposition. Should not harm children.
Thieves Fall Out ... (Warner)—American.	... 72 min. (U)	Eddie Albert, ... Joan Leslie, Jane Darwell.	Domestic comedy with tough gangster asides. Story good, acting competent and direction resourceful. Feminine appeal strong.	Good popular programmer. Good for the family.
Two-Faced Woman ... (M-G-M)—American.	... 95 min. (A)	Greta Garbo, ... Melvyn Douglas, Constance Bennett.	... Sophisticated comedy drama with piquant yet innnocent bedroom implications and laughing ski-ing thrills. Great performance by Garbo, good support, dialogue and stagecraft.	Box-office star comedy booking for all classes. Hardly suitable for youngsters.

† In Colour.

REVIEWS FOR SHOWMEN

Two-Faced Woman

M-G-M. American (A). Directed by George Cukor. Featuring Greta Garbo, Melvyn Douglas and Constance Bennett, 8,449 feet. Released March 2, 1942.

SOPHISTICATED romantic comedy, concerning an out-door girl, a ski-instructress, who invents and fills the rôle of a worldly and ravishing twin sister to seduce her susceptible husband from a dazzling and designing play-wright. The treatment is less original and snappy than advance publicity would have us believe—it will barely bring a blush to the modern schoolgirl—but it certainly gives Greta Garbo a chance to display her amazing versatility.

Her pull and her terrific performance—she is ski-ing expert, rumba expert, siren and the complete slapstick comedienne in turn—convert a gamble into a certainty. A polished supporting cast, smart dialogue and exhilarating technical presentation—the ski-ing sequences are both laughable and thrilling—still further reduce the odds.

A past-the-post box-office proposition for all classes, and women in particular.

Story.—Larry Blake, a highly paid editor of a New York magazine, takes a holiday at a fashionable winter sports resort. He falls for Karin, a ski-instructress, and marries her after a very brief courtship. He promises his wife he will dedicate his future to an outdoor life, but the call of his job proves too strong. He tells Karin he will return after a few days, but he keeps postponing his homecoming.

Once he is in New York, Griselda Vaughn, an old flame, gets to work on him. Meanwhile, Karin decides to acquire glamour. She visits New York and gets dolled-up, but learns of Griselda and Larry's intrigue just as she is about to surprise Larry. She promptly hits back by inventing and posing as a sophisticated twin sister. Larry falls for her in her new guise, but discovers the hoax when he returns to the land of snow to ask for a divorce. He calls Karin's bluff and, with the honours even, the two are reconciled.

Acting.—Greta Garbo is excellent in the dual rôle; she draws distinct character and creates effective contrast. She also reveals a devastating grasp of satire and burlesque. Melvyn Douglas is equally well cast as the credulous and susceptible Larry, and Constance Bennett is attractive and true to type as Griselda. Roland Young heads an equally good supporting cast.

Production.—The story opens with laughable and thrilling ski-ing sequences and ends on a similar happy and exhilarating note. Sandwiched between is everything from farce to sheer burlesque. The mixture is not new—the actual plot is, in fact, the parent of all bedroom buffoonery—but many of its moods are, nevertheless, hectic. We can go further, the scenes in which Garbo invents a rumba and is wooed while cock-eyed by her unsuspecting husband are terrific.

The secret of the tale's bright and lively resuscitation is Garbo, plus resourceful direction, good support, snappy dialogue, and brilliant technical craftsmanship. The ladies will love it. Its strong feminine angle and its star values alone credit it with the label box-office.

Points of Appeal.—Piquant, if obvious, story, exuberant treatment, brilliant performance by Garbo, polished support, grand ski-ing laughs and thrills, strong feminine angle, great climax and terrific star values.

Thieves Fall Out

Warner. American (U). Directed by Ray Enright. Featuring Eddie Albert, Joan Leslie and Jane Darwell. 6,517 feet. Release not fixed.

DOMESTIC comedy with tough gangster asides, telling how a forthright old lady safeguards the future of her shy grandson. Jane Darwell plays the pivotal rôle and handles the amusing, tender and exciting improbabilities with sturdy and ingratiating aplomb. The support is competent. The staging is convincing and the climax is thrilling. In all, agreeable fare for the masses and the family. Good popular programmer.

Story.—Eddie Barnes, a simple youth, wants to marry Mary Matthews, pretty daughter of his father's business rival, but he doesn't earn enough in his father's bedding factory. His kindly and wily grandmother sympathises with him and suggests that he secretly sells a legacy of a hundred thousand dollars which will come to him on his mother's death and use the proceeds to buy a business of his own.

He accordingly visits a legacy broker, but there is no deal unless he marries and becomes a father. He and Mary elope, but news of a possible addition to the family is not forthcoming. Eventually Eddie gets the money, but the broker sells the deeds to Chic Collins, a gangster. Chic wants money quickly and refuses to wait for the natural death of Eddie's mother. Needless to say, he does not reckon with grandma, and in the end she puts paid to him and, at the same time, sees that prosperity and happiness come to Eddie.

Acting.—Jane Darwell holds the play together as Grandma; she knows all the tricks. Eddie Albert is amusing as the shy Eddie, and Joan Leslie is a pretty Mary. Anthony Quinn, Alan Hale and Minna Gombell also register in support.

Production.—The story drifts from domestic comedy and simple romance to exciting melodrama in easy stages, but the resource of Jane Darwell, coupled with good support and production qualities, prevents any flagging of interest. It is a well-balanced one-woman show. Moreover, it cultivates both feminine and mass appeal.

Points of Appeal.—Homely yet exciting story, human angle, excellent performance by Jane Darwell, strong feminine angle, exciting climax and good title.

The Sea Wolf

Warner. American (A). Directed by Michael Curtiz. Featuring Edward G. Robinson, John Garfield and Ida Lupino. 8,979 feet. Release not fixed.

GRIM, lusty, seafaring melodrama, adapted from Jack London's great novel, taking the form of a spectacular and searching character reading of a brutal, inhuman, yet sensitive skipper who fashions his life on the quotation: "It's better to reign in Hell than serve in Heaven." He inevitably realises the falsity of the doctrine, but it is too late. His disillusionment is the kernel of a strong and arresting play.

First-rate acting by Edward G. Robinson in the name part and Alexander Knox in an opposite rôle gives power and point to the stern tale. Romance between a couple of fugitives provides an essential love interest. The whole, interspersed with thrilling seascape sequences, is first-class red meat for the masses. Excellent popular booking.

Story.—George Leach, a fugitive from justice, avoids arrest by signing up on *The Ghost*, a mystery ship skippered by ruthless Wolf Larsen. Ruth, a girl with a past, and Humphrey Van Wyden, a cultured author, are passengers on a river boat when it is rammed. They are picked up by *The Ghost*. Ruth is dangerously ill, but Prescott, the ship's drunken doctor, saves her life with George's help.

George and Ruth fall in love. Larsen bullies his crew and George, but is conscious of Humphrey's mental superiority. In his discussions with Humphrey he unconsciously reveals that his ruthlessness springs from an inferiority complex. Later, Humphrey, Ruth and George try to escape in a small boat. During their absence *The Ghost*, which is really a pirate ship, meets her match. The fugitives are forced to return, but Larsen, the sole survivor, traps George. Humphrey rescues George at the cost of his own life. He is shot by Larsen, who is now blind and he and Larsen go down together. The lovers escape.

Acting.—Edward G. Robinson has a part worthy of his talents as Larsen, the brutal skipper who bases his life on a false creed, and Alexander Knox is a revelation as Humphrey. The two contrast effectively and amplify the story's formidable point. John Garfield and Ida Lupino are adequate as George and Ruth. There is a brilliant cameo by Gene Lockhart as the drunken Prescott.

Production.—Here is a melodrama of scope, power and conviction. Good psychology underlines its strong story: Larsen's inhibitions are those of the dictators of to-day and all other evil megalomaniacs, and vital characterisation gives it life and thrilling spectacle accentuates its drama and message and, at the same time, invests it with essential showmanship. Thought-provoking as well as exciting, it is not lacking in feminine appeal. To return to its technical presentation, it can boast of excellent atmosphere. Star values are considerable, and so are title. Definitely a film to book.

Points of Appeal.—Strong, arresting story, powerful characterisation, thrilling spectacle, cunning human angle, popular romantic asides, stern climax and big title and star values.

Dive Bomber

Warner. American (A). Photographed in Technicolor. Directed by Michael Curtiz. Featuring Errol Flynn, Fred MacMurray and Alexis Smith. 11,866 feet. Release not fixed.

SPECTACULAR aerial melodrama, photographed in Technicolor, dedicated to the medical and research officer of the American Fleet Air Arm who voluntarily risks his life to learn at first-hand the reactions of the human mechanism to the demands of modern flying. Its stagecraft is superb—there are many brilliant scenes of formation, stunt and stratosphere flying—and its detail is meticulous—tests of devices to make dive-bombing and altitude flying safer are brilliantly illustrated—but the price of technical thoroughness is the sacrifice of feminine appeal.

There is little love interest and only the vestige of a plot. It is an education rather than entertainment. Nevertheless, it definitely comes in the box-office category on its star values, topicality and exhilarating Technicolor spectacle. Its photography is superb. Outstanding star and title booking.

Story.—Joe Blake, Tim Griffin and Swede are fliers with fine records. Swede has a black-out while dive-bombing and crashes. He is badly injured, and Dug Lee, a medical officer, operates, but Swede dies. Joe and Tim think Lee took an unnecessary risk and tell him what they think of non-flying M.O.s. Lee determines to take up flying and discover for himself the cause of black-outs and altitude sickness. Lance Rogers, a research officer, collaborates with Lee. Blake is sceptical, and his antagonism is not lessened when Griffin is grounded for health reasons.

Rival interests in Linda, a ravishing divorcee, slightly complicate matters. However, Griffin is later killed while flying a British 'plane and his death prompts Blake to row in with Lee. Between them they invent a suit for dive-bombing. Blake is killed while making a test, but his sacrifice enables the apparatus to be perfected. He is given full posthumous honours.

Acting.—Errol Flynn is good as Lee, his conversion from the somewhat bumptious M.O. to the enthusiastic flying officer is convincing. Fred MacMurray is equally well cast as Joe Blake, and Regis Toomey is adequate in the small part of Tim. Ralph Bellamy is sound as Rogers, and Alexis Smith has glamour in the only feminine rôle.

Production.—The friction between the two branches of the Fleet Air Arm is a little schoolboyish, and the feminine and comedy relief is sketchy, but the flying curriculum and itinerary are terrific. (It is only necessary to see the film to qualify for a flying certificate and a medical degree. But stupendous instruction, with the taking off and landing on aircraft carriers, and the piloting of dive-bombers and altitude fighters are in graphic detail, and education, demonstrating the testing of new apparatus and the physical examination of pilots, too, are not necessarily entertainment. Women will, we fear, prove this.

Still, the picture is entitled to a break, and a big one at that, on its star values, topicality and unprecedented aerial pageantry. Its many vistas, amplified by Technicolor, are superb.

Points of Appeal.—Topical tale, brilliant technical detail, big flying thrills, marvellous formation flying, superb cloud effects, slight human angle, brilliant Technicolor photography, propaganda and big title and star values.

Law of the Tropics

Warner. American (U). Directed by Ray Enright. Featuring Constance Bennett, Jeffrey Lynn, Mona Maris. 6,811 feet. Release not fixed.

ROMANCE of the tropics, complete with music and song, telling how true love rehabilitates a woman and makes a man of a mouse. The story is unadulterated fiction, but with all its cliches it contains colour, feminine appeal and punch. The characterisation, too, is good. These attributes, together with star values and good technical presentation, place it well up in the popular programme category. Very good general booking.

Story.—Jim Conway, employee of a rubber company, discovers a new process while working in the tropics, but gets little credit from his ruthless employer. He goes to the nearest town to marry, but at the last minute his fiancée lets him down. He promptly hits the bottle in the local honky-tonk.

Joan Madison, the star entertainer, is wanted by the police. She subsequently marries Jim to avoid arrest, and he marries her rather than risk ridicule by returning to the plantation without a wife. The marriage of convenience turns out well. Joan forces Jim to stand up to his employer, while Jim, in his own unselfish way, is an example to Joan. The police, of course, catch up with Joan, but there is a hint of a happy ending.

Acting.—Constance Bennett puts up a good performance as Joan; she retains her good looks and her acting ability. Jeffrey Lynn is less effective as Jim, but there is good support from Mona Maris, Regis Toomey, Hobart Bosworth and Paul Harvey.

Production.—The picture is both a love story and an indictment of the ruthless, avaricious employer. The two angles interlock effectively, and the result is a lively and colourful alternation of comedy, romance, drama, and fisticuffs. Picturesque tropical backgrounds and occasional song effectively garnish the whole. Feminine and popular appeal are a foregone conclusion.

Points of Appeal.—Popular tale, efficient and showmanlike direction, good characterisation, pleasing romantic angle, happy embellishments, and star and title values.

REVIEWS—continued on page 16

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A 20th ENTURY-FOX PRODUCTION

Carmen MIRANDA

John PAYNE

Cesar ROMERO

"Weekend in Havana"

Alice BARBIER · Sheldon LEONARD · Leonid KINSKEY · Chris-Pin MARTIN · Billy GILBERT

• Produced by WILLIAM LE BARON • Original Screen Play by Karl Tunberg and Darrell [illegible]

ck Gordon, Harry Warren and James V. Monaco • Dances staged by Hermes Pan

A 20th CENTURY-FOX PRODUCTION

IN TECHNI

REVIEWS—continued from page 12

The Smiling Ghost

Warner. American (A). Directed by Lewis Seiler. Featuring Wayne Morris, Brenda Marshall and Alexis Smith. 6,400 feet. Release not fixed.

COMEDY thriller, describing the hectic experiences of a hard-up young engineer who, for a substantial fee, becomes engaged to an heiress, a girl with a fatal jinx, so that her family can solve the mystery of her, or rather her fiancé's ill-fate. Actual homicide is not the film's strong suit, but the story nevertheless runs on slick, if conventional, "whodunnit" lines. Darkie humour and popular romance effectively punctuate the neatly placed thrills. Good supporting proposition for the majority of halls.

Story.—Eleanor Fairchild, a wealthy and beautiful girl, has been engaged three times, but two of her suitors met with violent deaths and the third finishes up in an iron lung. Her grandmother believes there is a sinister plot behind the tragedies and she pays Lucky Downing, an impoverished young engineer, to help her find out. The engagement of Lucky and Eleanor is announced, and Lucky takes up his abode in the Fairchild mansion.

Many of Eleanor's relatives would profit by her death, and secret panels and ghostlike figures support the contention that there is trouble afoot. Lil Barstow, a reporter, wants to be in on the ground floor, and she and Lucky plot to get to the bottom of the mystery. They visit a cemetery to make certain that two of Eleanor's suitors are really dead, but discover an empty coffin. Nevertheless, Lucky and Eleanor's wedding date is announced. At the last minute a "smiling ghost" appears, and he turns out to be the supposedly paralysed occupant of the iron lung and presumably, the author of the trouble.

Acting.—Wayne Morris does all that is asked of him as Lucky, Brenda Marshall is a shrewd, courageous and attractive Lil, and Alexis Smith has good looks as Eleanor. Willi Best provides crisp darkie humour. There is a well-chosen supporting cast.

Production.—The continuity is not exactly liquid—the picture depends mainly on sinister characters and trap-doors for its effect—but good technical craftsmanship and acting teamwork nevertheless prevent any flagging of interest. A swift succession of laughs and thrills paves the way to popular comedy-crime entertainment. An exciting and unexpected climax effectively winds up the whole. A good title and an equally good cast fill remaining box-office needs.

Points of Appeal.—Ingenious, if fantastic, plot, slick technical presentation, good teamwork, good laughs, realistic thrills, and title and star values.

Shining Victory

Warner. American (A). Directed by Irving Rapper. Featuring James Stephenson, Geraldine Fitzgerald and Donald Crisp. 7,162 feet. Release not fixed.

MEDICAL-CUM-PSYCHOLOGICAL romantic melodrama, adapted from a play by A. J. Cronin, concerning an English doctor who very nearly sacrifices his soul to science, but has his humanity restored by the love and devotion of his assistant. The story, complete with somewhat sinister sanatorium background and characteristic Cronin thrusts at the mercenary element in the medical profession, is very well acted—James Stephenson gives an impressive farewell performance in the lead; he died shortly after making the picture—but it is far from exhilarating. It is also without original point.

Still, the author's name should draw, even if his inhibitions border on the melancholy. So should the stars. Out-of-the-rut proposition for the crowd.

Story.—Paul Venner, an English doctor, discovers a new treatment for mental cases while working on the Continent, but has his data stolen by an unscrupulous Viennese professor. Disillusioned, he returns to England. Dr. Drewett, an old friend, meets him by accident and gets him a job at a lonely Scottish sanatorium run by Dr. Blake, a pompous and calculating member of the profession. Paul works on his treatment and experiments on Foster, a particularly interesting mental case, but gets little encouragement from Blake.

Mary Murray, a young doctor, is Paul's assistant, and they fall in love. Romance cures Paul of his cynical attitude towards life. Foster eventually dies from heart failure, and Paul performs a hasty post-mortem to prove his treatment. He is successful. Miss Leeming, Paul's secretary, is secretly in love with Paul, and in a frenzy of jealousy she sets fire to the laboratory containing Paul's notes. Mary saves them, but at the cost of her own life. It was Mary's wish to minister to the Chinese, and as a tribute to her memory Paul goes to China in spite of his new found fame.

Acting.—James Stephenson contributes a well-graduated and psychologically sound performance as Paul; his untimely death gives an added touch of poignancy to the tale. Geraldine Fitzgerald is a sensitive and appealing Mary, and Donald Crisp is good as the faithful Dr. Drewett. Barbara O'Neill, too, is convincing as Paul's secretary.

Production.—The cards are heavily stacked against the hero—he is cheated by the unscrupulous Viennese specialist, pushed around by the calculating owner of the sanatorium, and pursued by the sex-starved secretary—and it occasions little wonder that he develops into a cynic.

The sacrificial heroine presents a happier side of the picture, which, incidentally, is framed in test tubes, but when all is said and done the play does little more than point out that considerable selfishness exists in the medical profession, but the good, fortunately, outweighs the bad. The well-worn Cronin conclusion, although sincerely interpreted by the leading players, makes turgid sensationalism rather than good popular entertainment. Author values are definitely the film's one big box-office characteristic.

Points of Appeal.—Occasional emotional highspots, sincere acting, slight feminine angle, provocative title, and big author values.

The Rich Bride

Gaumont-British. Russian (U). Directed by Ivan Pyriev. Featuring Marina Ladinina, Ivan Lynbeznov and Boris Bezgin. Approx. 9,000 feet. Release not fixed.

THERE is something robust in this very simple romance set in the Ukraine, which combines propaganda, comedy and sound characterisation. It is wholly bucolic and sets out to show that the labour or agricultural front is as important as the war front.

There is a certain childishness about the humour, and it is far too drawn out, but, on the other hand, there is a freshness or vitality which is definitely pleasing. The musical numbers are melodious and tuneful. If cut it should prove a good supporting feature for any hall. Its interest at the moment is more than apparent.

Story.—Zgara, a tractor-driver on a collective farm, falls in love with Marina, a wholehearted land girl. His chance is spoilt by a bookkeeper, Kovynko, who also loves her and tries to belittle the other to her. However, he repents, confesses his fault, and all ends well.

Acting.—Marina Ladinina is both natural and charmingly rural as Marina, and Boris Bezgin is virile and personally attractive as the tractor-driver. Ivan Lyubeznov, with a Hitler moustache, is not very amusing and overacts badly as the bookkeeper. The support of character types is excellent.

Production.—The picture's main fault is slowness of action and over-emphasised comedy. The atmosphere is excellent, and the manner in which agricultural labour is presented as almost a military force extremely effective. There is something down to earth and wholly rural about this picture which is delightfully refreshing. One feels that the English countryside could do with a story equally simple and well told.

The theme song is plugged too much, but it is a good tune and one can understand the popularity of its composer, Dunayevsky, in the U.S.S.R.

Points of Appeal.—A glimpse into Soviet rural life. Good music and natural characterisation.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

READY, WILLING, BUT UNABLE. American (A). 1,497 feet. Release not fixed.—Drunken roysterer walks off with tailor's dummy, which he allows to be run over by a car, whose occupants try to dispose of the body. Subsequent adventures in lady's seminary provide hilarious comedy which will be appreciated by the not too sophisticated audience.

THERE'S MUSIC IN YOUR HAIR. American (U). 606 feet. Release not fixed.—Black and white cartoon of soloist performing in violin concerto. While the film in itself is sufficiently funny to set the youngsters yelling, the musical performance of a first-class orchestra is so good that a sophisticated audience can forget the cartoon in the enjoyment of the orchestra.

PLAY THE GAME. British (U). 1,638 feet. Release not fixed.—Most interesting cameo of 300-year-old Kentish industry, the manufacture of cricket bats and balls. Once this picture has been seen one no longer wonders why first-class products for our national game should be expensive. First-class programme filler for any type of audience.

M-G-M

†*THE LITTLE MOLE. American (U). 834 feet. Release not fixed. (Technicolor cartoon.)*.—Baby Mole goes out to play, with Mother Mole's caution against wandering far from home because of his inability to see in daylight. Spectacles sold to him by quack doctor Skunk overcome this disability, and his subsequent adventures become truly hair-raising.

RKO-RADIO

†*OLD MACDONALD DUCK. American (U). One reel. Release not fixed.*—An excellent Disney short with Donald Duck having trouble with a cow he is trying to milk and a fly he is trying to swat. First-class cartoon booking everywhere.

WARNER

LIVES IN PERIL. American (U). One reel. Release not fixed.—Cameo Floyd Gibbons thriller describing how a boy's bravery in the handling of a defective domestic boiler saved many of his schoolmates from almost certain death. The tale is told with a shrewd knowledge of the value of suspense. Good melodramatic fill-up.

† In Colour.

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PASTERNAK GETS BUSY ON M-G-M ASSIGNMENT

Many New Subjects in Production at Culver City

IT is announced that Joe Pasternak, producer of the Deanna Durbin pictures, who recently signed a producing contract with Metro-Goldwyn-Mayer, is now dashing about the United States with the agility of a political campaigner, all in the interests of new story material. He went to New York to gather material for "They Live by Night," a story of café society, and now has left for Washington to go into plans for "White House Girl," a story by Ruth Finney. As soon as he completes this task he will head westward to Detroit, where he will take up matters relating to another impending production, "Tulip Time in Michigan."

Two girls who had never met before—one from California and one from New York—had the luckiest "break" of their lives when they were told they were to become twins in the new Jeanette MacDonald-Nelson Eddy picture, "I Married an Angel," where singing twins were necessary. Billy Gordon, assistant casting director, found three girls—a redhead, a brunette and a blonde. Director Roy Del Ruth said that any one of the three would do for one twin, provided her double could be found. Gordon figured it would be easier to match up the blonde. So Marian Rosamond of California was chosen. The next day Anne Jeffreys, who had been studying for the Metropolitan Opera in New York, walked into Gordon's office. She looked just like Marian. Both girls were tested in identical costumes and they got the jobs.

Now they are working on the set of "I Married an Angel," and cast and crew cannot tell them apart.

Another important rôle has been given to Susanne Karren, one of the last few girls to be glorified by the late Florenz Ziegfeld. She portrays the rôle of the first maid in the colourful costume ball sequence.

"Mrs. Miniver" in Production

"Mrs. Miniver," the screen version of the best-selling novel by Jan Struther, has gone before the cameras at the Metro-Goldwyn-Mayer studios, with Greer Garson and Walter Pidgeon co-starred. Teresa Wright, who created such a stir in the part of Bette Davis's daughter in "The Little Foxes," has a featured part, and the cast includes Dame May Whitty, Richard Ney, Henry Wilcoxon and Henry Travers.

Reginald Owen has been selected for one of the most hilarious comedy rôles of his career as the village shopkeeper and "live wire" who becomes air raid warden. He plays Mr. Foley, a genial gentleman in trade, who not only inspects the village for air raid precautions but combines his job with business, selling black-out material for windows and sardines for air raid shelter snacks.

William Wyler is directing.

In Two Pictures

Moving swiftly along the Hollywood success road, brunette Patricia Dane has won important rôles in two of Metro-Goldwyn-Mayer's biggest productions, "Rio Rita," with Kathryn Grayson, John Carroll and Abbott and Costello, and "Somewhere I'll Find You," the next Clark Gable-Lana Turner starring film.

She gets the choice part of Lucille in "Rio Rita," furnishing the romantic opposition to Miss Grayson in the pursuit of Carroll's love. S. Sylvan Simon will direct, with Pandro S. Berman as producer.

Following that, she goes into the Gable film with a featured feminine rôle, setting a fast pace for a young player who started from scratch less than a year ago. She got her first opportunity in "Life Begins for Andy Hardy," and did so well that she was awarded the second feminine lead in "Johnny Eager," the Robert Taylor and Lana Turner co-starring film just completed.

Prize Role in "Rio Rita"

One of the prize rôles in "Rio Rita" has been given to Rags Ragland, who joins those two specialists in comedy, Bud Abbott and Lou Costello. Ragland will be seen in his current assignment as Jake, a big and inquisitive wrestler who is a member of a Nazi sabotage ring.

Fast climbing the ladder of film fame, Ragland is slated for several highlight sequences, especially one in which he unknowingly carries around a bomb in his pocket, planted by Abbott. S. Sylvan Simon will direct.

Red Skelton Signs New Contract

Red Skelton, Hollywood's new comedy sensation, has received an early Christmas present. It is a new contract from Metro-Goldwyn-Mayer, following his latest rôle in "Panama Hattie," in which he plays a laugh-provoking sailor.

However, the big redhead will have little time to contemplate his good fortune, for he has two productions being prepared for him and both provide his biggest parts to date.

First is "Du Barry was a Lady," in which he will be co-starred with Ann Sothern. Following that is another co-starring rôle with Eleanor Powell in "I'll Take Manila."

Son of Robert Young

Ten-year-old Darryl Hickman, who scored such a hit in "Men of Boys' Town" as the little tough boy, was named to play the son of Robert Young and Marsha Hunt in "Joe Smith, American."

Unique about Darryl's climb on the screen is the fact that he played his first rôle in Bing Crosby's "The Star Maker," doing a song and dance routine. His acting ability was scarcely considered, but since then he has done nothing but dramatic rôles. He has just completed one of his outstanding performances in "Glamour Boy" with Jackie Cooper and Suzanna Foster.

The new picture, dramatic story of an average American defence worker and his family, is being directed by Richard Thorpe, with Jack Chertok as producer.

Production is starting next week on "Somewhere I'll Find You."

This story of thrilling adventures in the life of a newspaper man during the last ten historical years is to be directed by Wesley Ruggles, and will star Clark Gable and Lana Turner.

Lisl Valetti Wins Role in "I Married an Angel"

One of Europe's most popular stage and screen actresses, Lisl Valetti, has also been signed for the picture for the important part of the second maid in the elaborate costume party sequence.

Miss Valetti, formerly of the Vienna stage and screen, is the daughter of one of Europe's greatest character actresses, the late Rosa Valetti. She has played in such recent pictures as "First Love" and "Three Smart Girls Grow Up." She is still remembered for her performance in the European production of "Girls in Uniform."

"Shadow of the Thin Man" Lauded

"Shadow of the Thin Man" was called a "worthy successor to the previous 'Thin Man' pictures" by New York and Hollywood Trade paper reviewers who attended the preview of the Metro-Goldwyn-Mayer picture. William Powell and Myrna Loy are again co-starred as Nick and Nora Charles, the favourite Mr. and Mrs. of the screen. This is the fourth film in the series, and the supporting cast includes Barry Nelson, Donna Reed, Sam Levene, Alan Baxter, Henry O'Neill, Dickie Hall, and Asta. Major W. S. Van Dyke II directed, with Hunt Stromberg as producer. Excerpts from the New York and Hollywood Trade paper reviews indicate the huge box-office appeal of the picture.

"White House Girl"

An interesting and unusual story of romantic intrigue and love, "White House Girl," has been purchased by M-G-M, and will be brought to the screen by producer Joseph Pasternak.

It is the story of a telephone operator in the Presidential mansion in Washington where her father is head usher. She is ambitious for a singing career, but first has to overcome the scheming of a rival, a girl with prominent social and political connections, who seeks to block the operator's career and romance with a young naval officer. The story has a spectacular background of the most famous residence in the United States and political characters.

"Joe Smith, American"

Production has been started on "Joe Smith, American," with Robert Young in the title role and Richard Thorpe directing. Marsha Hunt, Van Heflin, Darryl Hickman are others in the cast. Jack Chertok is producing.

Sig Rumann's New Role

Some of the most hilarious comedy scenes in "Ninotchka" were played between Melvyn Douglas and Sig Rumann. So when it came to selecting a father for Douglas in Metro-Goldwyn-Mayer's "We Were Dancing," starring Norman Shearer, Rumann was the choice.

Rumann plays the Baron Prax, a nobleman with an impressive front, but no money. He depends on his handsome son to marry a wealthy heiress, so he can pay off his gambling debts. When Douglas weds a Princess as penniless as himself, the fun begins.

Robert Z. Leonard is directing the film which is based in part on Noel Coward's New York stage success "To-night at 8.30."

Myrna Loy and William Powell with two other important members of the cast of SHADOW OF THE THIN MAN, which M-G-M showed on Wednesday

Walter Wanger's dramatic picture of the Kenya border, SUNDOWN, is proving a big attraction at the Gaumont, Haymarket. Gene Tierney and Bruce Cabot are starred (United Artists)

NAMES in the NEWS

W. David Williams, who has been appointed to the management of the Central Picture House, Weston-super-Mare, came to Weston to recuperate after spending some six months in hospital following an injury which he sustained in a London blitz.

E. L. Maddox, who joined the Odeon circuit at the beginning of this year and has recently held appointments as manager of the Finsbury Park Astoria and the Swiss Cottage Odeon, has resigned from the company to take up other work.

His place at Swiss Cottage has been taken by **Mark D. Freeman**, who has been with the company since early in 1938, after spending 16 years in theatrical journalism. His first managerial appointment was at the Kenning Hall, Clapton, whence he was transferred in July, 1940, to the Hendon Odeon, where he has made a considerable name for himself by his energetic methods of showmanship which have firmly established the house as the centre of local entertainment.

A. E. Crabb, formerly manager of the Picture House, Leicester, has been appointed publicity and exploitation manager for G.-B. in the Home and Midland counties and East Coast kinemas. He came to Leicester after being "blitzed" out of his theatre in Birmingham.

A native of Colchester, Mr. Crabb served in the last war in the 20th Hussars until he was severely wounded in action.

Rex, Reading, Change

A. H. Hume, the new manager of the Rex, Oxford Road, Reading made his first public appearance on the stage of the kinema recently. He was introducing the Mayor of Reading, who made an appeal on behalf of the Red Cross Penny-a-Week Fund. In opening his remarks the Mayor said he would like to take advantage of this opportunity to welcome Mr. Hume to Reading. Mr. Hume had come from London, and it was to be hoped that he would be happy in Reading.

Mr. Hume was formerly manager of the Rex, East Finchley, and before that the Regal, New Barnet.

The former manager of the Rex, **Mrs. M. A. Simmons**, who is a director of the kinema, is retiring from active management.

Miss C. Flynn, for the past four years cashier at the Majestic (A.B.C.), Blackburn, has been appointed assistant manager to E. Aspinall at the Capitol (A.B.C.), Bolton.

R. W. Chaplin, manager of the Windsor, Doncaster, who is also well known in Nottingham, West Kirby and Hoylake, has joined E.N.S.A. as inspector for the whole of Scotland. As his area includes the islands as well it will be necessary for him to do a lot of travelling and some flying. He will reside at Inverness or Perth.

Richard Telfer, the kinema organist, who a few weeks ago was appointed to succeed Mr. Auld at St. Andrew Square, has joined the R.A.M.C.

Alan Newby, assistant manager on the Odeon circuit for the past seven months at Finchley, Hendon and elsewhere, has lately been transferred in a similar capacity to the Harlesden theatre.

H. Usher, who recently assumed the management of the West Ealing Lido in succession to J. F. Nash-Sex has spent almost a quarter of a century in the Trade, 20 of them in West London near his present hall. Before the last war he was musical director of a Brixton kinema, and after serving overseas returned to undertake the management of theatres in West London, including the Walpole, Ealing, which he ran first as a skating rink, and the Avenue, Northfields, which he built. In September, 1937, in partnership with F. Revell (who is now serving with the Forces), he leased the Coronation, New Southgate. Later he retired from the business, but like so many in the entertainment world could not remain out of the arena for long and took the opportunities afforded by the war, with its claims on younger managers, to return to his former activities. In addition to his love for classical music Mr. Usher takes a keen practical interest in gardening.

Peter Kenyon, transferred from the Old Kent Road Astoria to the sister hall at Brixton a few weeks ago, has quickly played his way into the affections of the music-loving populace of the latter district and won appreciation by his interludes on the hall's fine Compton organ.

Edward Pittingale has taken over the management of the Odeon, Colwyn Bay, after similar appointments in the company's theatres at Chester and Warrington. Mr. Pittingale claims one of the longest consecutive managing services in the kinema Industry; as far back as 1921 he received mention in the KINE. For 16 years he fully controlled two medium circuits and has been many times mentioned in the Trade journals for his publicity ideas.

Graduating from college of music, he was an Army bandmaster in the last war. In addition, he has practical experience in every phase of the modern kinema, including variety. He still wears the Lancashire Cinema Old Boys' badge, which was presented to him at Manchester in 1913.

Organist's Dual Job

Peter Kilby, who has just completed ten years as organist at the Regal, Grimsby, has been graded as unfit for military service, and between his appearances at the Regal, is engaged on the repair of War Vehicles Department at a local garage, there putting in a 14-hour day.

During his 10 years at the Regal he has played 3,500 different tunes and written and illustrated 2,000 slides for his interludes.

He has also raised over £600 for various charities.

T. C. Gwilliam, who has relinquished his position as manager of the Odeon, Llandudno, to join the R.A.F., received from the staff a dressing set as a farewell gift. He has been succeeded by **W. O. Jackson**, who comes from the Odeon, Colwyn Bay. Mr. Gwilliam before joining Odeon about a year ago was director of municipal entertainments at Rhyl for three years.

J. Bleakley, who is closely connected with the Bolton Entertainments Co. (which controls a small group of theatres), has been appointed an alderman of Bolton Town Council. So recently as in September, 1940, he was appointed a borough magistrates. Mr. Bleakley is general manager of the Manchester Billposting Co.

Sir Robert Mowbray, Bt., has succeeded the late F. L. Bland in the Cinematograph Advisory Committee of the County Councils' Association.

Basil L. Thompson, of Litherland, near Liverpool, has been appointed manager of the Alexander, Widnes, in succession to **G. F. Watson**, who has left the district.

H. M. Fairs, who has been transferred from the Odeon, Kingsbury, N.W.9, to the Odeon at Horsham, Sussex, has long theatre experience. He was formerly stage manager to Carl Hertz, the well-known illusionist, and to Oswald Williams at Maskelyne and Devant's. He toured for many years with Hertz before joining Odeons as assistant to Wyndham Lewis at Swiss Cottage. Later he was house manager at Astoria, Finsbury Park.

Donald Shave, of the Forum, Ealing (A.B.C.), has been presented with a silver cigarette casket, inscribed "In appreciation of your good services on behalf of the Ealing Prisoners of War Parcels Fund," with the names of the Fund Committee added thereto. At a variety concert held in aid of the Prisoners of War Parcels Fund last Sunday Mr. Shave and his staff raised the sum of £564.

M. Marsh, who has been appointed manager at the Picture House, Leicester, in place of A. E. Crabb, is a Londoner who has been with the Gaumont-British Corporation over 12 months, and during that time has seen service in Luton, Norwich, Northampton, Colchester, Southend, Ipswich and Peterborough. He was for a short time assistant manager to Philip Gorton, at the City Cinema, Leicester.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 21 to December 1. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
OCTOBER 22.				
Priestley's Postscript	British Lion	Aurora Pictures	1,393	Br./R. 4590
OCTOBER 27.				
The Common Touch	Anglo-American	British National	9,156	Br./R. 4602
OCTOBER 29.				
Gert and Daisy's Week End.	Butcher's	Butcher's	7,110	Br./R. 4632
OCTOBER 30.				
My Lady's Dress	Columbia	B.S. Productions	1,574	Br./R. 4633
King Salmon	"	British Foundation Pictures.	1,429	Br./R. 4634
Hedgerow	"	"	1,567	Br./R. 4635
Dangers in the Dark	N.S.S. Productions.	Public Relationship Films.	583	Br./E. 4648
NOVEMBER 5.				
The Guardian of Your Life.	Kinograph Distributors.	Cinit	2,437	Br./R. 4651
The Team	N.S.S. Productions.	Welwyn Studios	476	Br./E. 4652
H.M. Minelayer	"	Verity	736	Br./E. 4653
49th Parallel	G.F.D.	Ortus	9,934	Br./Tr. 4665
NOVEMBER 10.				
Pathé Pictorial Nos.287/299— *Pathe Pictorial No.290*	Pathé	Pathé	821	Br./R. 4670
NOVEMBER 13.				
Special Despatch	N.S.S. Productions.	Army Film Unit	709	Br./E. 4679
W.R.N.S.	"	Strand Film	747	Br./E. 4680
NOVEMBER 14.				
Pot Pourri	Columbia	British Foundation Pictures	1,529	Br./R. 4681
The Battle of the Books	N.S.S. Productions.	Paul Rotha Productions.	682	Br./E. 4682
A Few Ounces a Day	"	"	568	Br./E. 4683
NOVEMBER 17.				
Pathé Pictorial (Nos.313/325) series:—				
Pathe Pictorial No.313	Pathé	Pathé	873	Br./E. 4687
Pathe Pictorial No.314	"	"	888	Br./R. 4688
Pathe Pictorial No.315	"	"	902	Br./R. 4689
NOVEMBER 18.				
Gateway to the Sky	RKO-Radio	Inspiration Pictures.	1,312	Br./R. 4693
NOVEMBER 20.				
Ships with Wings	United Artists	Ealing Studios	9,221	Br./Tr. 4699
NOVEMBER 24.				
Old Mother Riley's Circus.	Anglo-American	British National	6,800	Br./R. 4717
Elmer's Good Deed	Paramount	B.S. Productions	1,485	Br./R. 4718
NOVEMBER 27.				
Barging Along	Paramount	B.S. Productions.	1,551	BR/R. 4735
Venture Adventure	N.S.S. Productions.	Crown Film Unit	677	BR/E. 4738
NOVEMBER 29.				
Black Sheep of Whitehall.	United Artists	Ealing Studios	6,879	BR/DR. 4740
FOREIGN.				
OCTOBER 21.				
Our Russian Allies	Anglo-American	Central News Reel Studio.	5,000	F. 4589
OCTOBER 22.				
Ice Capades	British Lion	Republic	8,043	F. 4591
Angels with Broken Wings.	"	"	6,541	F. 4592
Hurricane Smith	"	"	6,137	F. 4593
The Gay Vagabond	"	"	5,998	F. 4594
Back in the Saddle	"	"	6,447	F. 4595
The Border Legion	"	"	5,109	F. 4596
OCTOBER 23.				
This Place Australia	"	H.T.H. Film Productions.	982	F. 4597
Whistling in the Dark	M-G-M	M-G-M	6,994	F. 4598
OCTOBER 27.				
Life Begins for Andy Hardy.	"	"	9,135	F. 4599
The Goose Goes South	"	"	691	F. 4600
Blazing Justice	Equity British	SpectrumPictures	5,000	F. 4601
Private Nurse	20th Century-Fox	20th Century-Fox	5,495	F. 4603
Dressed to Kill	"	"	6,649	F. 4604
Riders of the Purple Sage	"	"	4,875	F 4605
Sun Valley Serenade	"	"	7,729	F. 4606
A Yank in the R.A.F.	"	"	8,779	F. 4607
Marry the Boss's Daughter.	"	"	5,379	F. 4608
We Go Fast	"	"	5,776	F. 4609
OCTOBER 29.				
Sealed Lips	G.F.D.	Universal	5,615	F. 4610
Hold that Ghost	"	"	7,743	F. 4611
Jail House Blues	"	"	5,609	F. 4612
Unfinished Business	"	"	8,624	F. 4613
Garden Spot of the North	"	"	821	F. 4614
Campus Capers	"	"	1,581	F. 4615
Dizzy Doings	"	"	1,505	F. 4616
Isles of Fate	"	"	863	F. 4617
Rhythm Revel	"	"	1,437	F. 4618
Moby Dick's Home Town.	"	"	838	F. 4619
Is Everybody Happy?	"	"	1,553	F. 4620
Stranger than Fiction No. 90.	"	"	809	F. 4621
Stranger than Fiction No. 91.	"	"	825	F. 4622
Stranger than Fiction No. 92.	G.F.D.	Universal	815	F. 4623
Stranger than Fiction, No. 93.	"	"	834	F. 4624
Going Places, No. 90	"	"	874	F. 4625
Going Places, No. 91	"	"	821	F. 4626
Going Places, No. 92	"	"	941	F. 4627
Going Places, No. 93	"	"	856	F. 4628
Menace of the Seas (serial)—				
Ep. 1 The Raider Strikes	"	"	1,799	F. 4629
Ep. 2 Flaming Torture	"	"	1,933	F. 4630
Ep. 3 The Tragic Crash.	"	"	1,835	F. 4631
OCTOBER 30.				
Naval Academy	Columbia	Columbia	5,934	F. 4636
Here Comes Mr. Jordan	"	"	8,425	F. 4637
The Officer and the Lady	"	"	5,317	F. 4638
Time out for Rhythm	"	"	6,294	F. 4639
Diving Thrills	"	"	822	F. 4640
Way of all Pests	"	"	646	F. 4641
I was a Prisoner on Devil's Island.	"	"	6,342	F. 4642
Tanks a Million	United Artists	Hal Roach Studios	4,529	F. 4643
OCTOBER 30.				
The Monster and the Girl.	Paramount	Paramount	5,068	F. 4644
Border Vigilantes	"	"	5,565	F. 4645
Wide Open Town	"	"	7,080	F. 4646
The Great Man's Lady	"	"	8,170	F. 4647
OCTOBER 31.				
The Avenging Stranger	New Realm	Monogram	5,041	F. 4649
Frontier Days	Equity British	Spectrum	5,300	F. 4650
NOVEMBER 5.				
When Ladies Meet	M-G-M	M-G-M	9,465	F. 4654
Married Bachelor	"	"	7,308	F. 4655
The Feminine Touch	"	"	8,763	F. 4656
Water Bugs	"	"	902	F. 4657
Glimpses of Kentucky	"	"	702	F. 4658
The Gay Falcon	RKO-Radio	RKO-Radio	6,009	F. 4659
Tom, Dick and Harry	"	"	7,779	F. 4660
The Mexican Spitfire's Baby.	"	"	6,272	F. 4661
A Gentleman's Gentleman.	"	"	675	F. 4662
Baggage Busters	"	"	683	F. 4663
Daghestan	Liberty Films	Soyuzintorg-Kino	940	F. 4664
NOVEMBER 7.				
The Perfect Crime	Columbia	Columbia	6,154	F. 4666
Henpecked	"	"	6,878	F. 4667
So You won't Squawk	"	"	1,456	F. 4668
Cyclone Ranger	Equity British	Spectrum	5,450	F. 4669
NOVEMBER 11.				
Guests of Honour	United Artists	Ealing Studios	1,950	F. 4671
The Little Foxes	RKO-Radio	Samuel Goldwyn	10,408	F. 4672
NOVEMBER 13.				
Menace of the Seas (serial)				
Ep. 4 The Raider Strikes Again.	G.F.D.	Universal	1,913	F. 4673
Ep. 5 Flames of Fury	"	"	1,748	F. 5674
Ep. 6 Blasted from the Air.	"	"	1,813	F. 4675
Ep. 7 Victims of the Storm.	"	"	1,646	F. 4676
Ep. 8 Dragged to Their Doom.	"	"	1,580	F. 4677
Ep. 9 Battling the Sea Beast.	"	"	1,569	F. 4678
NOVEMBER 14.				
Henry Aldrich for President.	Paramount	Paramoun	6,766	F. 4684
Buy Me That Town	"	"	6,325	F. 4685
Aloma of the South Seas	"	"	6,808	F. 4686
NOVEMBER 17.				
Dr. Jekyll and Mr. Hyde	M-G-M	M-G-M	10,951	F. 4690
Honky Tonk	"	"	9,446	F. 4691
Smilin' Through	"	"	8,987	F. 4692
NOVEMBER 18.				
What's Happening in Argentina.	RKO-Radio	Pathé	920	F. 4694
Man-i-cured	"	RKO-Radio	1,849	F. 4695
Keep Shooting	"	"	1,591	F. 4696
Westward Ho-Hum	"	"	1,528	F. 4697
An Apple in his Eye	"	"	1,337	F. 4698
NOVEMBER 20.				
Lydia	United Artists	Alexander Korda	8,864	F. 4700
East Pickins	Anglo-American	Educational Film Corp. of America.	900	F. 4701
Way out West	"	"	900	F. 4702
Russian Salad	"	Soviet Films	2,900	F. 4703
Menace of the Seas (serial):—				
Ep. 10. Perilled by a Panther.	G.F.D.	Universal	1,643	F. 4704
Ep. 11. Entombed in a Tunnel.	"	"	1,590	F. 4705
Ep. 12. Paying the Penalty.	"	"	1,568	F. 4706
Desperate Cargo	Pathe	Producers' Releasing Corp.	6,000	F. 4707
NOVEMBER 21.				
Unholy Partners	M-G-M	M-G-M	8,461	F. 4708
Ghost Treasure	"	"	977	F. 4709
Our Wife	Columbia	Columbia	8,464	F. 4710
Puss in Boots	"	"	3,519	F. 4711
The Deadly Game	Pathé	Monogram	5,786	F. 4712
Double Cross	"	Producers' Releasing Corp.	5,699	F. 4713
Reg'lar Fellers	"	"	6,018	F. 4714
Murder by Invitation	"	Monogram	5,838	F. 4715
Stand and Deliver	"	"	5,751	F. 4716
NOVEMBER 24.				
New York Town	Paramount	Paramount	6,160	F. 4719
Forgotten Man	"	"	971	F. 4720
Gabby goes Fishing	"	"	660	F. 4721
On the Spot	"	"	871	F. 4722
NOVEMBER 25.				
Child Psykolojiky	Paramount	Paramount	576	F. 4723
Snow Dogs	"	"	860	F. 4724
Vitamin Hay	"	"	584	F. 4725
Hedda Hopper's Hollywood.	"	"	834	F. 4726
Two in a Taxi	Columbia	Columbia	5,667	F. 4727
The Big Boss	"	"	6,200	F. 4728
Broadway Ahead	"	"	6,021	F. 4729
Tillie the Toiler	"	"	6,011	F. 4730
The Carpenters	"	"	737	F. 4731
Screen Snapshots, No. 94	"	"	836	F. 4732
I'll Never Heil Again	"	"	1,458	F. 4734
Junior I.Q. Parade	"	"	869	F. 4735
Copy Cat	Paramount	Paramount	562	F. 4736
Twinkletoes, Where He Goes Nobody Knows.	"	"	604	F. 4737
NOVEMBER 29.				
Broadway Limited	United Artists	Hal Roach Studios	6,760	F. 4739
DECEMBER 1.				
Unexpected Uncle	RKO-Radio	RKO-Radio	6,007	F. 4741
Scattergood Meets Broadway.	"	"	6,110	F. 4742
They Met in Argentina	"	"	5,771	F. 4743
Suspicion	"	"	8,928	F. 4744

The registered length of the film entitled "On the Spot" (F. 4722) should read 891 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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PICTURE POSSIBILITIES OF THE COATED LENS

British Studios Apathetic

By H. CHEVALIER, A.R.P.S.

FEW optical inventions in the realm of kinematography have been so revolutionary as that of the coated lens, which, introduced nearly two years ago, has opened up remarkable possibilities for the studio cameraman. Its employment in the production of RKO-Radio's "Citizen Kane" and the resultant "stopping down" technique referred to recently in the KINE, is an instance of this.

So far, the adoption in British studios of the coated lens has been slow, no studio having experimented with the coated lens, or, if so, the experiment has been kept exceptionally quiet.

The first American studio to experiment with the coated lens was Paramount, who watched closely Dr. John Strong's researches at the Californian Institute of Technology. Immediately these researches reached commercial possibilities Paramount pioneered in treating a set of lenses with conspicuous success.

The process consisted essentially of depositing upon each glass surface treated an ultra microscopically thin film of a metallic fluoride, 0.000004 in. in thickness—*exactly one quarter the length of a light wave.*

The action of the coating is simple, for as light-rays fall upon this film, they are reflected from both the upper and lower surfaces, and since the thickness of the film coating is exactly one quarter of a light wave length, and reflections from the upper and lower surfaces are equal and opposite in phase, and cancel each other out.

It has long been known that a considerable proportion of the light accepted by the lens never reaches the film, the greatest part of the loss being occasioned by reflectors from the various polished glass surfaces—both internally and externally—that go to make up the lens. The more complex the lens the greater the loss.

Modern complex high-speed lenses suffered greatly from this reflection factor, which averaged 5.22 per cent. for each glass-to-air surface inside and outside the lens. Calculated in terms of a typical high-speed cine. anastigmat lens which has eight such glass-air surfaces, the loss through reflection is in excess of 41 per cent.

From this it will be readily seen that by adopting the metallic fluoride surface coating which entirely removes the reflections, a remarkable increase in speed was obtained.

Further research revealed that with uncoated lenses a large part of the reflected light found its way back to the film as scattered, fog-producing light which tended to veil the shadowed areas causing under-exposing (now rectified with uncoated lenses by Ostensification). With this scattered light eliminated it is possible to obtain with a given stop, greater shadow detail which was normally lost.

Conversely it is possible to obtain a given effect, as measured by shadow detail, with considerably less light than would be required to give the same effect with an untreated lens.

The two gains were found to be cumulative and added up to a practical increase in speed of virtually *one full stop*, or in Paramount laboratory between 5 and 6 printer-light settings. A normal f:2.3 lens when treated became the equivalent in speed of a f:1.6 objective—but still retained the depth of field definition and optical quality of a f:2.3 type lens.

The absence of flare and the increased speed was of tremendous value in simplifying lighting, while the increase in depth and definition made it appear that the cameraman's Eldorado had arrived.

Close-up Disappointments

Paramount, on the evidence of searching tests on the optical bench and in actual photographic work, decided to use the treated lenses on several sequences in the production of "The Ghost Breaker," and the lenses were entirely successful with one exception—in close-ups they didn't work as expected.

This variation was due to the standard practice with uncoated lens of diffusing the lens with a varying heaviness of gauze or other medium. It was quickly discovered that when an uncoated medium is introduced into the optical system of an otherwise coated system, most of the benefits were lost. *The quality of the lens reverts back to that of an ordinary uncoated lens of the same type.*

The brilliant, well-defined image possible with a coated lens, while having extremely long range between high light and deepest black, also had a long range of middle tones and held detail in the extreme shadows and high lights. But this very quality which rendered all the skin texture, revealed the weave in white collars and every detail in the darkest clothes and shadows of a close-up or medium shot, became an unflattering probe into the faces of feminine players, and as such, undesirable.

Set-up Alterations

This unexpected turn nearly caused the idea to be dropped, for many photographers had not realised that the absence of internal reflection and scattered light gave higher contrast values which increased the exposure. Experiments by enthusiasts revealed it was necessary to alter slightly the lighting set-up for close shots and the problem was solved.

Control of the visual effect through the light source is a much more positive way of obtaining diffusion, and by reverting to a portrait style of lighting a more pleasing picture was obtained. For a key-light a heavily silked broadside, or rifle, took the place of baby spots.

As is well known, the smaller the actual source from which the light comes, the sharper the definition of the resulting image will be, and, conversely, when the source of light is from a physically large area the definition of the photographic image is correspondingly softer.

Thus, by using heavy diffusing media on these larger light sources, the breaking up of the light rays softened the wrinkles or other facial imperfections and enabled the coated lens characteristics to be used on all shots. Naturally, on male characters the sharper definition could be utilised to the full to give dramatic effect or one of strength and musculinity.

Due to the lens penetrating power, very little front light was necessary, but it became essential to avoid spilled light in the shadow as it now picked up, it also sounded the death knell of the heavily diffused shots that had been ruining story value on the kinema screen for many years.

Fox used coated lenses in "Tin Pan Alley," a detailed description of which was given in KINE. earlier this year. The greatest sensation was, however, caused by the scene in "Citizen Kane," where the camera is shooting directly into the flood and footlights illuminating the character on the stage of the Chicago Opera House—a revelation of the anti-flare possibilities of the coated lens.

All these characteristics are favourable to British production, and all would help to crispness on the screen. The many big stories now in production would in every case have lightened production costs and speeded work.

The possibilities in the use of treated sound recorder lenses in conjunction with fine grain recording and printing are unlimited. In trick photography the use of front surfaced mirrors, which are costly and delicate, can be eliminated by coating the front surface of an ordinary mirror which will eliminate the dual reflection. Incidentally, a word of warning; if coated lenses are used in our studios, remember the front glass on the camera and the finder also need application of the coating, otherwise "it all go for nowt," as they say in Yorkshire.

Barry Delmaine, author of many pre-war sponsored radio programmes, including the George Formby broadcasts, is now with the Colonial Film Unit, M. of I., for whom he has just completed directing the first comprehensive film to be made on London firemen.

Prior to this he was writing for the B.B.C., the Windmill Theatre, and was chief scenarist for Gaumont-British Instructional Films.

Anti-Fascist Executive As Mussolini

DEL GIUDICE'S GESTURE

IN Leslie Howard's "The First of the Few" there is a sequence dealing with the arrival in Venice of the 1927 British Schneider Trophy team. The party is ceremoniously greeted by a high Fascist official whose bearing is as theatrical as his uniform, and who reads a characteristically pompous telegram of welcome from Mussolini.

Leslie Howard was having difficulty in casting anyone exactly right for the rôle when Filippo Del Giudice, general manager of Two Cities Films, volunteered to play the part gratuitously. Leslie Howard gladly accepted.

Del Giudice, a refugee from Fascism, which he detests, and an enthusiastic pro-Britisher, wishes his appearance in "The First of the Few" to be regarded as a small but sincere propaganda contribution to the Allied cause.

Facing the business end of the cameras for the first time in a career that has important associations with such films as "Freedom Radio," "French Without Tears," and the recently completed "Unpublished Story," Del Giudice gave a brilliant account of himself in an important, if light-hearted scene.

Del Giudice is convinced that when the Fascist regime is overthrown his fellow-countrymen will realise that the future of Italy is closely linked with that of Great Britain.

Vera Frances with Arthur Askey and director Herbert Mason in the new Gainsborough film BACK ROOM BOY, now completing at Islington (G.F.D.)

MARION GERTH AS LEAD

"Front Line Kids"

Marion Gerth, who starred in Continental films at the age of 15, is playing her first leading lady part in England as villainess of "Front Line Kids," the Butcher-Signet crook comedy directed by Maclean Rogers at Riverside.

Born in Vienna of an English father and a Polish mother, Miss Gerth has been naturalised in Britain for 11 years, by marriage to an Englishman. They have an eight-year-old boy Tony, evacuated in New York.

A restaurant scene in last week's shooting at Riverside showed her a pretty, large-eyed brunette—sitting alone at a dinner-table and casting alluring glances at George Pugh and Ralph Michael as crook leaders in possession of blitz-looted jewellery. Her advances were prompted by a determination to double-cross the burglars, in complicity with Anthony Holles, as an unscrupulous hotel manager with a foreign accent.

The girl and her confederate were, in their turn, outwitted by head porter Leslie Fuller, his page-boys Gerald Rex and John Singer, and a gang of East End kiddies.

"Young Mr. Pitt"

COMPLETING AT LIME GROVE

Twentieth Century's twenty-three-week production, "The Young Mr. Pitt," is now completed at Shepherd's Bush. Rounding off major scenes this week, Carol Reed covered a "Red Indian" rough-house during an eighteenth-century Christmas, in which Donat is beset by excited children and slogged with pillows.

The whole of Lime Grove's biggest stage turned itself into the beach at Weymouth for an amusing scene showing George III. (Raymond Lovell) bathing from his royal bathing machine, to the accompaniment of musical honours from the town band.

The final major shot of the production was the storming of the Bastille during the French Revolution.

EVACUEES STAR AT ELSTREE

"These Our Strangers"

Work on "These Our Strangers," British National's current production, is progressing smoothly at the Rock Studios. This story of Cockney evacuees is being made under the direction of Lance Comfort with Richard Vernon producing. The cast includes Jeanne de Casalis, Bransby Williams, Sydney King, Percy Marmont, Felicity Watt, Margaret McGrath, Shirley Lenner, Angela Glynne, Henry Fowler, Leslie Adams, Charles Victor, Hay Petrie and many other well-known players.

Last Thursday members of the Rock Studios were the guests of Lady Yule when a children's Christmas party was given at the studios. Children of the members of the staff between the ages of 4 to 15 were entertained to a screening of films and later had tea at the studios.

Elisabeth and Leslie Hiscott are almost ready to start work on an original story by Michael Barringer called "Rendezvous for Convoy." This is a mystery tale of sabotage and fifth columnists. It will be remembered that the Hiscotts produced a film called "Seventh Survivor" for British National earlier in the year. The picture proved such a big success that they were signed up to make a further subject for the company. "Rendezvous for Convoy" will be a much more ambitious subject than their first picture for British National.

GAINSBORO' TREATS ITSELF TO XMAS PARTY

With "Back Room Boy" off the floor and the prospect of a few days' break for Christmas at Islington, the Gainsborough boys gave themselves an informal party on Friday.

The employees have been making weekly contributions for the party since the beginning of the film, and it was organised by a committee formed from all departments in the studio, presided over by L. Cleman, chief carpenter. Buffet (wet and dry!), dancing to a popular dance band, cabaret turns by Arthur Askey and other stars, and a studio staff talent contest were among the high spots of the evening.

Maurice Ostrer, Edward Black and other executives from Shepherd's Bush were present.

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Leslie Howard and F. Del Giudice discussing the latter's role in THE FIRST OF THE FEW

WILL HAY AS A BROWN SHIRT

Spy Scenes at Ealing

Will Hay has been going from one extreme to the other at the Ealing Studios, where he is making his new Michael Balcon comedy, "The Goose Steps Out." Following his aeronautical adventures the previous week, he spent a large part of last week emulating the functions of a mat. The sequence was his arrival at a German railway station in the guise of a Nazi espionage agent and getting involved in a reception for an important Nazi general. In the mix-up Will had to allow himself to be used as a mat, the General stepping down from the train on to his recumbent figure.

The part of the General is being played by Julien Mitchell, making his first film since his recent return from Hollywood, where he appeared in "Vigil in the Night" and "The Sea Hawk," among others. His last rôle was that of the sergeant major in Formby's "It's in the Air."

Will Hay, among other things, becomes the teacher of a class of Nazi student spies and a Brownshirt, with Charles Hawtrey, Peter Croft and Barry Morse in similar outfits.

Basil Dearden and Will Hay are co-directing, with S. C. Balcon as associate producer.

WILCOX NEARING COMPLETION

Neagle-Newton Co-starring

A huge set representing the ballroom of Sydney Town Hall with a magnificent staircase has been built for the shot this week of the historic civic reception given to Amy Johnson after her record flight to Australia. This will be one of the main sequences in the new Anna Neagle-Robert Newton co-starring vehicle, which is now nearing completion at the Denham Studios under the direction of Herbert Wilcox.

A crowd of 250 extras has been engaged for this sequence when Amy was so feted that Jim Mollison, who had just met her, was unable to either speak or dance with her.

Last week an interesting real-life scene was played of the meeting between Amy Johnson, played by Anna Neagle, and Miss Pauline Gower, head of the W.A.T.A., for whom Amy was a ferry pilot. The distinguished actress. Norah Swinburne, played Miss Gower in the scenes in which Amy discovered that Jim had also joined the men's A.T.A. as a ferry pilot.

Verity's Latest Production Switchover

"Switchover" tells—through the eyes and mouth of one of its workers—the story of how Ford's British works changed over from peace time to war time production. It shows some of the big changes the management had to tackle. The pre-war method of assembling cars, trucks, and tractors by carefully selected and trained staff of men only. Then the sudden change over to service vehicles, the man-power call up and the substitution of female labour, the amazing facility with which the girls adapted themselves to the circumstances and took over duties in every sphere of the works. Pictures the staff's life at work, in the canteens, at recreation and defence duties.

Altogether an admirable picture of the spirit and energy of those in the front line of industrial output to win the war.

The question of distribution is yet to be settled, but the possibility is that the M. of I. will take over this angle, in which case no exhibitor need have qualms as to its value in the programme.

It is full of interest, without a dull spot in its 1,100 ft., with a musical background by the London Symphony Orchestra, and commentary to sustain attention.

An agreement has been reached with Ealing Studios whereby they fall into line with Denham, Rock, Gaumont-British and Riverside Studios, and observe a 47-hour week, paying overtime thereafter to technicians employed by them earning up to and including £17 10s. per week.

NEON CONTRACTS SHOULD BE CANCELLED

Headquarters Advice to Scots Exhibitors

THE subject of Neon sign contracts, brought to the branch's notice last month, had, reported the secretary, JOHN R. TURNER, elicited a reply from Norman Hart as follows:—

re Neon Signs.

Mr. Fuller has sent me on your letter of the 2nd inst. My opinion was also confirmed in the court with regard to Neon signs not in use due to Defence Regulations, and that exhibitors were still bound to pay for the hire of them.

Personally, I should feel inclined not to renew any contracts and have the signs taken down, because so long as war conditions and new Defence Regulations continue to come into force, I do not see any point in keeping the signs up. If, alternatively, the Neon sign people would agree that exhibitors should only pay for the signs so long as they were used and illuminated; not merely as a sign; that would be all right, but if they are not prepared to enter into such an agreement then I would advise that the contracts are not renewed.

There are many other reasons, such as shortage of electricity, and goodness knows what will crop up after the war; I really do not think it advisable for exhibitors to take the chance.

Mr. KENNEDY, the member who had brought up the subject, said he would like to point out that the laws of Scotland and England were entirely different. He understood the firms concerned were frightened to prosecute because they would have lost in Scotland. His company would have fought, but they represented a single house and they would have had to fight for the whole of Scotland.

Mr. TURNER said he recollected that such a matter had been remitted to the solicitor of the Scottish branch, Mr. Salmon, who from counsel received precisely the same information as was contained in Mr. Hart's letter.

Closing Hours

Reporting on matter dealt with by the executive, Mr. Turner recalled their meeting with the Chief Constable regarding hours of closing. It had been agreed that all kinemas, whether in the city or suburbs of Glasgow, should close at 10.30 p.m.

Pickard v. Beaverbrook

A. E. PICKARD made objections to the contents of newsreels, which, he said, only contained a Beaverbrook speech. This, he said, should not have been on the newsreels at all but on a M. of I. film as it was propaganda.

Mr. BENNELL said there would be technical objections. The M. of I. releases were some months ahead, and the Government took the view that it was urgent that Lord Beaverbrook's speech should be shown without delay. He himself did not think anyone would grudge their screens for the service of the country.

Mr. PICKARD: We read the speech in the newspapers and he goes and repeats it on our screens.

The Labour Position

D. A. STEWART asked about the position of chief operators under the new reservations.

Reply, Mr. BENNELL said they were dealing with two separate things. They had the revised schedule of reservations which had just been issued. They had also the Bill going through Parliament which entirely changes the whole status of labour. From January 1, first and second operators will be reserved from the age of 35, but that age went up one year every month: that was from January 1—36 years; from Feb. 1—37 years, and so on until 50 years. Exhibitors, however, could make application to retain a man at his present work on the grounds that he was carrying on work essential to the community. They made that application on a form numbered NS300, and a leaflet NL8 told them how to go about it.

The next meeting of the branch, which will be the annual meeting, will be held on January 28.

Hooligan Activities

Mr. MURRAY told the branch of a disturbance that occurred in his kinema, as a result of which the accused was fined a pound—"a totally inadequate sentence." He asked if nothing could be done to make the sentences more severe and thus protect kinemas and patrons.

Mr. WELSH suggested that a letter be sent to the Town Clerk referring to the difficulty of continuing places of entertainment through the very troublesome times they were going through, and stating that where bad cases of behaviour on the part of patrons occurred magistrates should be asked to take such action as would help to stamp out such practices of this kind. The letter would be drawn to the attention of the magistrates.

Congratulations on their appointments as Justices of the Peace were accorded the chairman (George Taylor), James McBride and George F. Green.

At the close of the meeting Assistant Chief Constable Docherty had intended to be present to ask for the co-operation of the members in regard to the showing of slides for a "Road Safety" campaign. However, he was unavoidably detained, and Ex-Bailie James Welsh stated the case and the members agreed to give all support possible.

OPENED WITHOUT LICENCE

Torpoint Kinema Charge

When Cornwall Cinemas, Ltd., Newquay, were charged, on December 9, at Saltash, with exhibiting films at the Regal, Torpoint, without a licence, Supt. F. Sloman pointed out the penalty could be £30, plus £5 for each day during which the offence continued.

Supt. Sloman said that Geoffrey Taylor, director of the company, 'phoned County Hall, Truro, on October 25, 1940, applying for a licence, and next day a written application was made, giving particulars of the premises and enclosing a cheque for £1. But before a licence could be granted the County Architect must pass the premises as being suitable. On October 27, the County Architect wrote to the secretary of the company stating the plans submitted were inaccurate. Taylor wrote promising further plans, but not until November 18, 1941, did he send a plan showing the floor level. There was no plan of the projecting or rewinding room. It was then pointed out to Taylor that the fire arrangements were unsatisfactory.

All this time the kinema was being used, but no licence had been granted. On October 18 this year, Taylor called at County Hall, and was told that no licence could be issued because the kinema did not conform to Home Office regulations nor the requirements of the local authority. He was cautioned not to show any films till he had a licence. Taylor defied that caution. On November 6, a three months' provisional licence was granted, so that, in fact, from October 18 to November 6, a matter of 13 days, he had continued to show films.

A fine of £5 was imposed, plus 5s. for each day from October 18, 1941, to November, 1941, and 25s. costs.

Firewomen for Brum Kinemas

LICENSING CONCESSION

The Birmingham and Midland Branch of the C.E.A. have secured a concession from the City Licensing Justices whereby women "firemen" may be employed. It will be recalled that at the November meeting of the branch a sub-committee reported upon its negotiations with the Regional Controller of Labour concerning the serious position which had arisen in Birmingham through kinema fire attendants being transferred to other work by the Ministry of Labour.

On Monday of last week the Licensing Justices received a deputation urging their approval of the employment of suitable women as fire attendants. The conference resulted in the concession being secured.

While the regulation that a competent man shall be in charge of the fire appliances at all times kinemas are open remains in force, the Justices have agreed that these duties may now be carried out by a qualified fire-woman.

The conditions laid down are: She shall be properly trained; she shall not be engaged in other work which will hamper her efficient discharge of the duties to be performed; she shall wear distinctive clothing, together with an armlet suitably inscribed; and she shall be previously nominated to, and shall be subject at all times to the approval of, the Chief Officer of the Fire Brigade.

BIRMINGHAM CHRISTMAS GIFTS

"Vic" Jones (Midland manager of Twentieth Century-Fox) and hon. treasurer of the Birmingham Trade Comforts Fund, announces that he has despatched Christmas gifts to the 39 former members of the staffs of local renting houses now serving with the Forces. Included in the recipients of these 10s. postal orders are a few "girls" from the office staffs who have joined up recently.

Then "Len" Grice (Kalee, Ltd.) and hon. treasurer of the Birmingham and Midland Trade Benevolent Fund, states that double grants have been made to the majority of those now receiving assistance from the Fund for Christmas week.

Continued from page 10

Northern C.E.A. Discuss W.E. Insurance Plan

NEW M-G-M CONTRACT

tainment officer to secure film shows in a camp gymnasium was discussed. It happened that there were three kinemas within a mile or two of the camp.

They were approached by the officer. One looked through the list of films, and said that he had no objection. The other two, however, objected very strongly and the matter came to the branch.

Taking up the matter, the SECRETARY had notified the military authorities concerned that this was not really a matter for individual agreement among kinema proprietors. Infringement of a definite agreement with the War Office was proposed and, in no circumstance, could the Association agree to anything of the kind. He had asked that such practices be discontinued.

Mr. HINGE intimated guardedly that the Whitehall authorities were completely with them in this matter.

"It is not merely the desire to avoid competition with the Industry," he said, "but the fact that available entertainment shall be distributed as equitably as possible.

"Army film units were designed and intended primarily to serve isolated detachments. If employed, as was the intention in the case under review, in big camps already served by private exhibitors, the isolated units were deprived of entertainment that should and could have been theirs."

Stamped Contracts

General approval was given to the new form of M-G-M contract, although certain members manifested a little mild curiosity about the 6d. stamp which had to be affixed thereto.

"This seems to be the first occasion on which a stamp has had to be fixed," suggested CHARLES CHIPCHASE. "Who pays?"

"You do," said Mr. HINGE promptly; "but it is not the first time. In the dim, dead years beyond recall, I remember, there was a stamp on the contract for 'Way Down East.'"

The W.E. Arrangement

Later, when Mr. DOBSON asked advice on his attitude towards the Western Electric Co's contract form, Mr. Chipchase again expressed himself as being still dissatisfied.

"I have not signed the new contract and I don't intend to do so," he said bluntly. "I have nothing against Western Electric: but I don't like the form and purpose of their contract and I intend to remain independent of them. Don't, however, let me persuade you."

T. H. SCOTT intimated that, while he wasn't writing testimonials to the draughtsman of the contract, he had signed it as much the smaller evil

Mr. DOBSON, as a seeker after information, desired to know what would happen if he didn't sign. Assuming his set was blitzed and he had not insured under the W. E. plan, would any other manufacturers be ready and able to supply him with a new outfit?

Nobody could tell him. Mr. Hinge shook his head when the Chairman looked across at him interrogatively.

But T. F. MASSICKS strongly advised Mr Dobson to sign and secure for himself such protection as was possible.

"Seaman Frank"

For one not given to enthusiasms, Mr. Hinge was almost lyrical in his praise of a "short" made recently for National War Savings. "It is really quite exceptional," he said, "features Frank Laskier, contains very little propaganda matter and is the sort of thing one would gladly pay a little for the right to show."

He advised members to apply for it to the National Screen Service, if they encountered any difficulty with the Ministry of Information service.

Annual Lunch is "Off"

The CHAIRMAN announced with regret that it had been found impossible satisfactorily to arrange with any suitable hotel for an adequate annual luncheon. The annual meeting would, therefore, be held in the usual room and the charity cheques handed over there.

The Annual Ball would be held on January 16, Mr. Massicks, organiser, expressing confidence that members would support him with publicity and effort on the generous scale that had distinguished them in the past.

INTERNATIONAL FILM RENTERS, LTD.

Their Programme in 1942

International announces its most important line-up of films for the coming year. The programme will include twenty selected thrillers and comedies, divided into groups of four and six, the first of which will be on the booking market about the middle of January. Great care has been taken to combine box-office attraction with the indispensable need for quota.

Every film, it is claimed, is a hit noted for the popularity of its present-day stars and universal appeal to picture-goers!

Their Service

"Service to the customer" is a motto of the company. A new department has been organised for centralising the continuous inspection and maintenance of all prints—a very sensible step in these difficult times. I.F.R. feel that—irrespective of expense—now, more than ever, the despatch of a good copy is part of their essential service to the British public.

The spirit of "International" has been a considerable factor in breaking down all possible prejudice exhibitors may have had against booking re-issues.

The KINE YEAR BOOK
PRICE 20/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

Pick Up Any Odd Spares

TAKING CARE OF LENSES

A Fire Attendants Quandary

THE suggestion in these notes last week that the rectifier difficulties which are presenting themselves to some exhibitors might be solved by obtaining chokes, etc., from second-hand stores might be extended to many other bits of apparatus also. A few shillings spent on a discarded bit of junk might prove a real investment later on when the part purchased can be fitted into the economy of some equipment lacking in some respect.

OVER and over again in these columns the importance of great care in handling lenses has been stressed. When being handled, fingers should not be allowed to touch the glass, and if this should happen through accident, thorough cleaning and polishing with a soft cloth should follow.

RESEARCH and experiment which have taken place in optical glass laboratories have been devoted to examination of samples of glass exposed under varying conditions and of optical systems of instruments and apparatus in use and storage.

TWO general types of change in the polished surface, *i.e.*, "dimming" and "staining," were noted in the cases where weathering had taken place. Glass that remained in a humid atmosphere for a long time became covered with a hazy film of soluble alkaline salts. All glasses are subject to such dimming in contact with water vapour, but the rate and degree of dimming vary with different glasses.

THE second type of weathering is the formation of transparent silica-rich surface films because of the loss of high refractive index oxides such as lead or barium from the surface of the glass by solution in water. A filmed glass is usually not harmed in any way, but interference effects make the surface appear coloured so that the user considers it to be stained. A study of durability tests has led to the adoption of a stain test. A dimming test has been developed in which glass samples are exposed to a saturated humidity atmosphere for 28 days at 50 degrees C. and then compared with standard ground-glass samples.

A KENTISH manager puts up a problem for solution by any fellow-manager who may have had to devise a means of overcoming it. The regulation fire pails in most kinemas, he says, would prove of no use for work with a stirrup pump owing to the half-hoop fixed to bottom of pails preventing them from being placed on the ground. Special pails would, in this case, always have to be at hand, as considerable confusion would arise if the regulation pail was taken up quickly by accident. Has anybody any easy way out?

AMONG the many quandaries in which exhibitors find themselves in these difficult days—those arising from the opposing demands of Government departments and local authorities are among the most perplexing. In Birmingham, for instance, the demands of national emergency are taking away from kinemas those employees who are recognised as fire attendants, having among their duties the important one of handling fire problems.

LOCAL regulations require that there shall be employed by the kinemas recognised fire attendants duly qualified for the emergency they may be called upon at any time to handle. If these men are taken away how are their places to be filled? The situation has now been met by the authorities giving permission for women to be employed as fire attendants and the situation has been considerably eased thereby.

J. BENSON.

BEST wishes for Christmas and the New Year to all remaining projectionists and newly-arrived projectionettes, with a New Year "Cheerio" to all readers of these notes now in the Services.

THE MANAGER'S MOAN

"Happy Christmas!" I feel like Scrooge,
I'm not so sure that I'm not his "stooge."
Gone are my mannequin usherettes,
Whose jaunty air made them patrons' pets,
And in their place, with flat-foot tread,
Go the former cleaners, like seals half-dead.
Joe's outside like a wizened stoat,
In the former commissionaire's outsize coat,
And his beady eyes with his visage weak
Peer up 'neath the gold cap's shiny peak.
The cashier's mother the pay-box fills,
As she hands wrong change through the fancy grilles,
Or drops a coin which she can't declare
Till she's backed stern first from the tiny square.
Up in the box is a girl trainee,
Who's a pain in the neck for the chief and me.
If a mis-rack comes—well, she makes it worse,
And when I complain she just gets perverse,
And to crown it all, just to make us gay,
We're going to open on Christmas Day.

CARBON FEED REGULATION BY PHOTO-CELL

Novel Control Apparatus

THE possibility of using photo-electric cells and bi-metallic thermostats to ensure a constant light on the screen is one of many ideas elaborated in an article in the S.M.P.E. Journal on "Improved Methods of Controlling Carbon Arc Position."

It is pointed out that the recent important advances in carbon arc light sources have brought to all types of theatres and not only the super, a vast increase in screen brightness, in colour quality and general efficiency. With these improvements has come the need to secure a uniformity of light by maintaining an accuracy of distance between the arc and the reflector.

Diagrams which accompany the article show how the movement of the positive carbon results in a change in colour and light intensity at the centre of the aperture and projection screen.

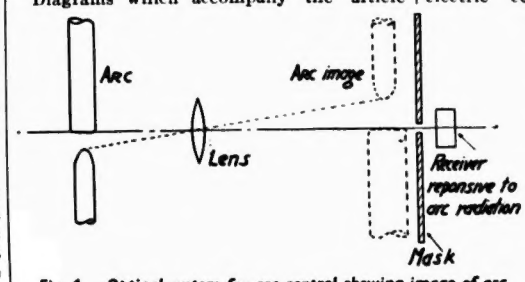


Fig. 1.—Optical system for arc control showing image of arc focused on receiver

Accurate Arc Position

The necessity of accurate positioning of the arc is emphasised, and the degree to which this is accomplished is stated to depend to a large extent upon a favourable combination of the stability of the power source, the speed characteristics of the electrical feeding motor, the uniformity of burning characteristics of the carbons, and the attentiveness of the projectionist.

When it is realised that high-intensity reflector lamps may consume from 2 to 4 in. of positive carbon during a 20-minute reel, and that a movement of the crater position of 0.01 in. would amount to only ¼ to ½ per cent. of the total length of carbon consumed, it can be seen that this degree of control is probably beyond the capabilities of any control system except one that is directly responsive to the position of the positive carbon.

Photo-cell and Heat Media

One approach to the problem of controlling the positions of the burning electrodes in the arc is to use the intense radiation emitted by the arc to actuate sensitive receivers. Such devices include photo-electric cells, which convert radiation directly into electrical energy; or thermocouples, resistance thermometers and thermostats which convert radiation into heat. One of the methods of employing this radiant energy for arc control is to project a side image of the arc by means of a fixed lens. As the arc moves the image also moves and a fixed receiver at the image will be subject to changes of radiation intensity as a direct result of the displacement of the burning electrodes.

Relay and Amplifier

In some experiments which were made a vacuum type photo-electric cell was used as a receiver behind a ¼-in. slit and made to operate a relay through an electronic amplifier in response to changes in the light intensity associated with the movement of the arc and its image.

With the arc burning the amplifier was biased so that the relay was inoperative when the light from the positive carbon just behind the crater struck the photo-cell.

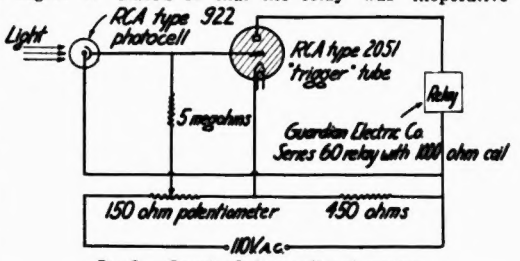


Fig. 2.—Circuit of photo-cell and receiver

The Feed Mechanism

The lamp-feeding motor was adjusted to advance the carbons at a rate slower than their consumption rate, and was connected to the photo-cell-activated relay so that it would run at high speed when the relay was energised. When the positive carbon burned back, the more intense light from the vicinity of the carbon tip struck the photo-cell, tripping the relay, which allowed the carbon to feed up until the light at the photo-cell was reduced to its original level, at which point the relay again became inoperative and the feed motor returned to its normal speed.

The photo-cell circuit employed a single gas-discharge "trigger" tube, the speed of the feeding motor being controlled by means of a resistor in the motor-field circuit, which is short-circuited by the relay when the motor is running at low speed.

Doubling the Equipment

Since a variation in light intensity exists also at the negative carbon tip, a double photo-electric control was constructed for controlling both positive and negative carbons by doubling the equipment.

Bi-Metal Controls

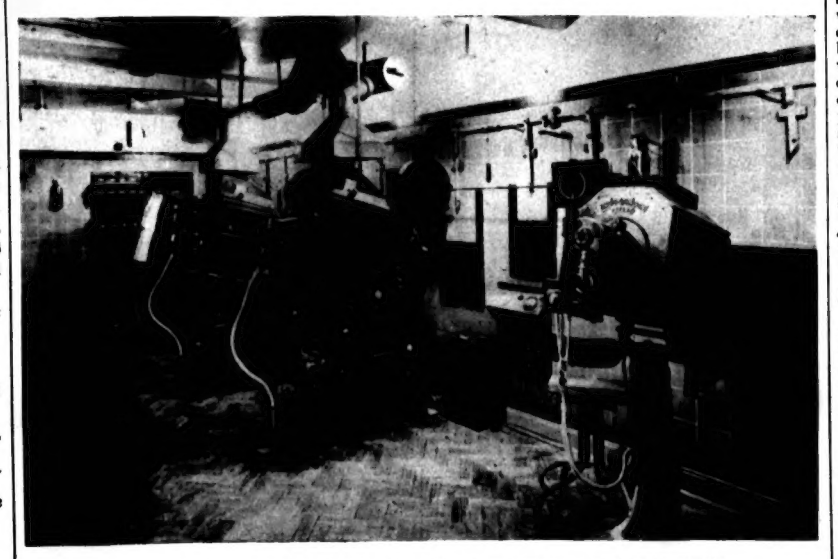
It has also been found possible to make bi-metal arc controls of sufficient sensitivity and capable of carrying the necessary current to change the speed of the lamp-feeding motor without the need of amplifying equipment.

The simplest thermostat would consist of a single bi-metal strip with one end fixed and the other free to deflect and make or break a circuit to a fixed electrical contact in response to changes of temperature caused by movements of the arc image.

Such a thermostat, however, would be unable to differentiate between radiant energy from the arc and heat received from adjacent surroundings affected by other temperature changes.

This may be compensated for by replacing the fixed electrical contact by one mounted on a "dummy" piece of bi-metal free to respond to heat from surroundings, but shielded from direct arc radiation.

THIS WEEK'S PROJECTION ROOM



The projection room of the Forum, Above Bar, Southampton, of which P. Whiffin is chief projectionist

POOL CARBONS

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run Under the Auspices of the "Kine." Company of Showmen and in this instance With the Kindly Assistance of Screencomber

We cannot find a sniff of Scotch, of Gin, Champagne or Brandy,
And New Year never floats in right on half a pint of shandy,
Our supervisor's let off steam, in language most revealing,
Whatever else it is he has, it's not that Christmas feeling.
The local police have called in, too, our morning overclouding,
Bringing us our Christmas cheer—a writ for overcrowding.
Although, for Christmas dinner, we can't afford a turkey,
We'll have a pair of kippers and think ourselves darn "lurky"
We won't get any goose, or joint, or even loin, or ham,
But we've enough points coupons for a luscious tin of Spam,
So tho' our Christmas dinner isn't everything we'd planned,
One thing's mighty certain, that we're going to eat it canned,
And as we fill the tankards up, with weak-kneed beer again,
Insistent to the last, that we prefer it to champagne,
We wish you lots of luck and health, and hope you're well and able,
Trusting this leaves you, same as us, underneath the table.

Dressed to Thrill

WAR time exigencies have imposed many handicaps on commercial enterprises of almost every category, but necessity begets ingenuity.

Harry Clare, of the Exeter Odeon, had a sort of cavalcade of Deanna Durbin films, screening a different Deanna subject each night, his programmes being completely changed daily, excepting, of course, the news and M. of I. reels.

So far as "billing" is concerned, he has adopted the simple expedient of incorporating the six titles on one bill. But he did more. During the preceding week he staged an attractive scena. Presiding himself at the pianoforte, and with a second "mike" near by, he gave a brief commentary on the six films and invited the audiences to recall Deanna's songs applicable to each picture. "Do you remember this one?" Suggesting them with a few bars of music, he aided their memory with a trio of girls singing the choruses. These young ladies were charmingly gowned by a local fashion specialist, with whom, by the way, he had arranged a shop-window tie-up.

Farnborough's Gun

HIGHLIGHT of A. Tredgold's striking front-of-the-house display at the Rex, Farnborough, for his "Target for To-night" showing was the gun turret from a British bomber erected in a central position over the canopy; immediately above this was the R.A.F. crest, the lay-out being flanked with bunting and surmounted by the Morse "V" sign.

A foyer display attracted great attention, being composed of an exhibition of various sections of captured and bombed enemy planes, such as a German radio transmitter, inflatable dingy, and an Italian selector panel.

Throughout the week of screening, members of 457 Squadron, A.T.C., under the direction of squadron N.C.O.s, were on duty guarding the exhibits, and personnel from an R.A.F. station attended a special screening of the film on the Saturday morning.

Use for Empty Display Cases

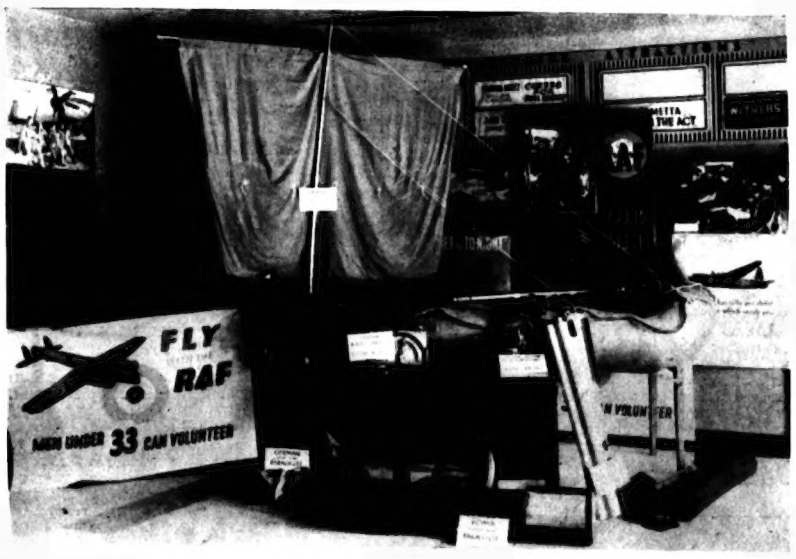
MANAGER Arthur L. Lilley, of the Palace Cinema, Aberdeen, has discovered a way of making use of empty display cases in his kinema.

The cases were at one time let to leading shops in the city for the display of their goods. Since the outbreak of war, however, it has been impossible to let these cases and they have accordingly stood empty.

Rather than have them standing like that, Mr. Lilley hit on the idea of getting suitable placards for advertising advanced programmes. The placards he has secured are of such a type that they can be altered each week.

Needless to say, they have attracted considerable attention, and few patrons to the kinema leave without having a look to see what is to come.

Mr. Lilley is sure that these placards are helping to increase business.



Foyer display made by A. Tredgold at the Rex, Farnborough, to boost TARGET FOR TO-NIGHT

PUBLICITY
TRY
GIROSIGN
PRE-WAR EFFICIENCY
FULLY MAINTAINED
Our Category Indicator service eliminates all bother with inter-changeable letters, which take time to set up. Use Girosign Service System and get the best results.
GIROSIGN LTD.
90 WARDOUR STREET, W.1
Tel.: GERRARD 3526 3527 2336

Galleons on Eltham Hill

THE cleverly arranged foyer display by Frank Foulkes at the Eltham Hill Odeon assisted greatly to the success of his collection for Odeon War Comforts Fund, when £73 was raised in four days, during the showing of "Lady Hamilton."

Galleons were loaned by an enthusiastic local collector-patron and added greatly to the effectiveness of the tableau.

Tony's Jeannie

"WHO is Jeannie?" was the question being asked throughout the city during the week prior to the G.F.D. picture "Jeannie" being presented at the Plaza, Chichester. The question was the result of dozens of slips, carrying a picture of Barbara Mullen, together with the caption "I'm Jeannie," being stuck in a number of prominent places, such as shop windows, motor-car windscreens, theatre doors, café menus, whilst eight quad-crown posters, similarly printed, surrounded the theatre.

Catherine Lacy with G. Saunderson, friends and helpers, when she made a personal appearance at the Odeon, Herne Bay

Tony Hunt made all possible use of the excellent material supplied by his H.Q.'s Exploitation Department.

Much Appreciated

A LETTER from the officers of the local A.T.C. was sent to General Manager W. J. Taylor, expressing their appreciation for the excellent work done by Manager Capt. J. Holland-Cheetham at the Odeon, Shettleston, during the week in which he made his theatre a recruiting centre, and where over 100 new enrolments were made. He and his able and enthusiastic staff were amply repaid for their efforts by the success achieved.

He Went All Big

REALISING the potential pull of the popular radio comedian, Big-Hearted Arthur, with his film "I Thank You," M. A. Bowen, manager of the Palace, Chatham, came out strong with the *Big* in all his advance publicity.

Advance teaser slides announcing that "BIG" was coming shortly, followed by personal announcements that in connection with "BIG" Week, prizes would be awarded for the best limericks submitted, commencing with the line "There was a young fellow named Askey——" brought in many entries from patrons, who entered wholeheartedly in the fun.

In the corner of the vestibule (clear of black-out restrictions) a well-lighted display, consisting of a cut-out of Arthur Askey's head, taken from the campaign book, was stuck on three-ply and added to a cut-out of a pair of "combs.," a halo was mounted above "Big's" head, and a pair of wings sprouted from behind his shoulders. Sheltered beneath the wings were cut-out heads of "Stinker," Moore Marriott and Graham Moffatt. Underneath this a slip reading "What a Combination" caused many remarks and laughs. On either side panels of publicity built up an excellent display.

For the Nurses

CO-OPERATING with the authorities of the nursing profession in a week's recruiting campaign, G. H. Barker, manager of the Regal Cinema, Darlington, invited nurses from the Services and hospitals in Darlington to see the film "Nurses." The feature colour film "Blossoms in the Dust" also had a special interest for the nursing profession. Among Mr. Barker's guests were Lady Stamar, Dr. Brown (Medical Officer of Health, Darlington), Miss Allard (Ministry of Health), the matrons and staffs of the local hospitals and chiefs of the various nursing organisations. He has received several letters of appreciation for his kindness and co-operation.

Invisible Woman Becomes Visible

AS preliminary publicity for "The Invisible Woman," T. A. Miller, of the Orpheus, Henleaze, Bristol, placed in the foyer of the theatre a box, with a white front, entirely plain except for the title of the film, and then by means of a cut-out head from a poster placed at the back and the use of a flasher, the whole of the white front of the box was lit up intermittently, and at the same time the head of the invisible woman became visible for a moment and then faded away again.

Nautical Atmosphere

A TEMPORARY transformation was made to the Portsmouth Odeon for the screening of "In the Navy."

Conjoint efforts of Pat Reed and Frederick Kemp turned the two main entrances into a vivid and realistic scene of battleships in action. Canvas backgrounds were painted to show destroyers ploughing through heavy seas with aeroplanes hovering overhead. Shell-bursts cut out of the canvas and covered with red gelatine, behind which lights flashed intermittently, giving an added touch of realism.

The canopy and circle lounge were gaily decorated with flags and bunting, while binnacles, a ship's bell, lifebelts, lamps, a steering wheel, and tarpaulins were set out at vantage points in the foyers, and during the day, at correct intervals, the ship's bell was sounded.

Over 150 officers and men from the Portsmouth Royal Naval Barracks accepted Mr. Reed's invitation to be present as his guests at the film's "first night."

The Model Chairman

THE Oldham Model Club, with headquarters at the Odeon, have unanimously elected Ronald F. Hart to be their chairman.

The club now has a membership of 28, all of whom are engineers particularly interested in aeroplanes, and who make these models in their spare time.

Ronald informs me that he hopes to hold an exhibition of work from these happy hobbyists at his kinema, and is also optimistic of the Mayor's attendance to open the function.

Arthur L. Lilley, manager of the Palace Cinema, Aberdeen, and three of the display cases for which he has found a new use

Our Roaming Representative Says:—

A Fresh Front

NOTICING ladders and workmen outside the front of the Harlesden Coliseum, I went in for a chat with manager J. Morgenstern, son of H. J. Morgenstern, who has owned the hall for some 15 years past, and learned that the frontage of the theatre is being brightened with a new coat of paint. It had, I was told, been intended just before the war to renovate the whole building extensively, but A. H.'s scream for lebenstraum put that scheme into the "deferred" pigeonhole.

Mr. Morgenstern has done everything connected with the running of a kinema, having qualified as an operator, and trained in all other capacities. He now books for this and the other two halls owned by his father and finds his knowledge of local taste useful in this connection. He has found that Harlesdenizens seem to judge their films by title and to set some store on star values.

His brother, who was in the Trade before the war, was called up as a Territorial and is now Quartermaster-Sergeant in the Royal Fusiliers.

Steady Progress

C. E. STEAD continues to develop his branch of the Odeon Services Club at the North Finchley theatre with gratifying results. Recently he and his helpers entertained some 70 men of the Forces at another tea party designed to get the men and their hostesses acquainted. Two hostesses provided all the edibles and drinks, and the boys were so impressed that one gave thanks from the stage. Main purpose of the party was to fix up as many Christmas invitations as possible for the soldiers, who are unlikely to be granted leave this year and will welcome any invitations to spend the holiday round a friendly fireside.

Mr. Stead tells me that among his 50 hostesses is one who has entertained no fewer than 50 fighting men since last August, providing meals, games, music, etc., and facilities for writing letters or reading. Two hostesses are at the theatre every night to help enrol the lads as they stroll in.

Russian Success

A VERY successful Sunday afternoon concert in aid of the Aid for Russia Fund was held recently at the Rotherhithe Hippodrome and drew a full house. The R.A.F. No. 1 Central Band (38 performers) was assisted by a number of well-known B.B.C. entertainers, including Cyril Fletcher, and the Mayor and Council attended to provide civic support. The proceeds were substantial.

Keeping Later Hours

MORE than one manager in the London area has arranged to end his final evening performances later to suit the convenience of patrons engaged upon war work until after black-out time. Edward Ball, of the Brixton Astoria, made an astute deal with the local police whereby they obtained their approval for 10.30 p.m. closure. Charles Wright, of the Camberwell Odeon, noticed patrons coming to the show in their working dress and obviously straight from the factory, so he put the matter to them in an informal chat from the stage and took a vote by show of hands. The result led him to begin his last performance at 7 p.m., which gives most people a chance to see the programme right through, and in consequence his final house is now often packed and queues form.

Edward Stone, of the Camberwell Regal, is another who has adopted late hours with excellent results.

The Brighter Touch

KENSAL RISE has suffered badly at the hands of the invader, and Louis Gower, manager of the Odeon, is therefore to be congratulated on his efforts to make his hall as bright and cheerful as possible. He has had special frames made for the outside of the building and the foyer walls, so that he can display a reasonable amount of publicity material, and the latter he contrives personally from the KINE. and renters' sheets so as to present snappy, characteristic panels worth looking at and suggestive of the pictures they advertise.

There is a large poster board at the end of both sides of the building. Both of these Mr. Gower has had covered with weatherproof Italian cloth, painted by his sign-writer with the name of the theatre and a suitable message. On the centre of one board he fixes details of the week-day programmes; on the other similar particulars relating to the Sunday programmes. In this way patrons can see exactly what is showing.

He tells me his son Bernard is now an N.C.O. with the Royal Corps of Signals and went through Dunkirk.

She Won Them Over

FROM a manager with a keen observation and a grand sense of humour comes an account of the arrival of his first "operette" (or projectionette, which is the title less liable to misconstruction). She was a woman of mature years, of the kind that will stand no nonsense, and got down to her new duties without any fuss.

At first the men operators were inclined to be a shade resentful. A few days later, however, my manager informant noticed that several of them were wearing new suits and about a week later the staff mess-room began to take on a fresh appearance. A vase of flowers appeared on the table, remnants of half-eaten meals disappeared and the place assumed a home-like air.

"Now," concludes the manager with a chuckle, "that woman mothers the boys. It just shows what a difference the feminine influence can make."

Why Not?

I NOTICE that many more halls than formerly are now advertising their programmes among the classified advertisements of the London evening papers. The result is a mass of small type at which one has to peer carefully to make out whether one's favourite hall is showing a particular film. How much better it would be if the circuits, instead of adopting this method, took a similar space for a display advertisement, giving details of the programme and adding: "Now showing at your favourite Happidrome."

A Tip For the Box

DO you want novel screen effects at low cost without the use of a Brenograph? A suburban circuit manager has lately adopted methods which I remember having seen first some five years ago at a South London house.

All he did was to buy a few squares of patterned glass from the local glaziers—the kind of glass used in fancy windows not intended to be transparent. They were cut to lantern slide size (3¼ in. square), and when used in the slide carrier—with or without gelatines—produced some striking and novel effects. Perforated metal is also worth trying.

£50 His Target

EFFORTS by "Bert" Butterworth, manager of Darwen Olympia, have become a regular Sunday evening feature on behalf of war funds or charities. His latest is to raise £50 for the local A.T.C. by a concert, an R.A.F. concert party contributing mainly the programme.

A Record Collection

HOLDING the proud record for Sunday charity concerts in Sheffield, the Capitol have now broken their previous figures by raising £125 at the recent concert in aid of *The Telegraph and Independent* War Fund, which amount has been handed over to H. L. Cooper, a director of Sheffield Newspapers, Ltd.

In returning thanks, Mr. Cooper mentioned that so far over £20,000 had been contributed to the War Fund, but much more was certain to be needed to provide comforts for the men and women in the Forces.

Star of the programme was Wally Patch, whose particular brand of humour, with its human, intimate manner, went down very well with his Yorkshire audience. He was accompanied by the charming film actress, Miss Patricia Loring.

Adding to the evening's good work were the R.A.F. Dance Orchestra, with Norman Dransfield, Mick Mitchell, the Drum and Bugle Band of the W.A.A.F.s, together with other big-hearted entertainers who gave their support to this excellent charity.

Captain J. Holland-Cheetham and staff of the Odeon, Shettleston, Glasgow, with officers of the local A.T.C. taken at the end of a successful week's recruiting. Over 100 were enrolled at this theatre

Triumphal Tour Continued

ONE of the stars of "49th Parallel," Eric Portman, made personal appearances recently at the State, Kilburn; the Troxy, Commercial Road; the Trocadero, Elephant and Castle; and the Davis, Croydon, where the film has been doing phenomenal business of "pre-war level."

At the Davis, Portman was tendered a reception at which the Mayor and Mayoress of Croydon, aldermen and other civic dignitaries were present.

A special "49th Parallel" prologue was staged, a large contingent of Canadian soldiers taking part.

Portman, who has appeared at a number of theatres all over the country in connection with the film, was accompanied by John Specterman, of G.F.D.'s Exploitation Department.

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NOVELTY INTERLUDE AT WOKING

SINCE the outbreak of war, Harold Coombs, well known as a broadcasting organist of repute, has maintained a very consistent rota of interludes at the Ritz, Woking, and the Ritz, Aldershot, two Union-A.B.C. houses.

At Woking he has the co-operation of Wyn Weaver, the theatre manager, who has many years of actual theatrical experience behind him. Last week a very popular novelty interlude, introducing a local touch, created immense interest.

Mr. Weaver and his organist were able to contact a B.B.C. crooner and commentator now in the Forces who not only sung the vocal numbers but acted as compere in typical B.B.C. manner.

The interlude introduced, by means of snappy lyrics, each branch of the theatre staff in turn, commencing with the manager, and including even the cleaners. Each parody had a popular number as its foundation, that dealing with the projection-room staff, for example, being sung to the tune of "If I had a talking picture of you."

As a grand finale the singer, dressed in service uniform was introduced to the audience, the previous lyrics having being sung from back-stage via the microphone, and he put over a new number, "Autumn Serenade" accompanied by Harold Coombs.

Judging by comments from patrons this type of novelty interlude is welcomed by audiences and is a complete breakaway from the routine method of featuring an organist.

NO ONE LOVES THEM

There have been statues to actors—but when are we to have a statue to a *film* actor (or actress)? The nearest we have got so far seems to be the modern mural in the foyer of the Kennington Regal which honours the local hero who became one of the world's most famous men. There he is in the traditional bowler hat, baggy trousers and elephantine boots, capering before a camera manned by a brace of technicians, and below, on a scroll, is the tribute: "Kennington's comedian; but the world's star."

Frank Foulkes' vestibule display at the Odeon, Eltham Hill, for his exploitation of LADY HAMILTON

FOR JAN. 26 RELEASES

Compiled by A. W. Owen

"UNHOLY PARTNERS"
(M-G-M)

CERT. A. 8,451 ft. Reg. No. F.4703. Reviewed in KINE. November 20, 1941.
STARS.—Edward G. Robinson, Edward Arnold.
ATMOSPHERE.—Romantic melodrama in post great war settings, telling of the uneasy business partnership of a zealous, go-ahead newspaper man and an unscrupulous racketeer.
ORGAN.—"Première Petite Suite," Micheli (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1026 by the London Concert Orchestra.

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"SUN VALLEY SERENADE"
(20th Century-Fox)

CERT. U. 7,729 ft. Reg. No. F.4605. Reviewed in KINE. October 23, 1941.
STARS.—Sonja Henie, John Payne.
ATMOSPHERE.—Comedy of winter sports interludes in Norwegian atmosphere, containing music, song and romance, with dance band and eccentric dancing and skating-rink backgrounds.
ORGAN.—"Dance of the Gnomes," from "Peer Gynt" Suite, No. 1, Op. 46, Grieg (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B. 9310 by the New Queen's Hall Light Symphony Orchestra.

"INTERNATIONAL SQUADRON"
(Warner)

CERT. A. 7,712 ft. Reg. No. F.4550. Reviewed in KINE. October 9, 1941.
STARS.—Donald Reagan, James Stephenson.
ATMOSPHERE.—Spectacular aerial melodrama of an American self-opinionated idiot who comes to appreciate the team spirit of the R.A.F.
ORGAN.—"Royal Air Force March-Past," Walford Davies (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8856 by H.M. Coldstream Guards Band.

"COUNTRY FAIR"
(British Lion)

CERT. U. 6,694 ft. Reg. No. F.4401. Reviewed in KINE. August 14, 1941.
STARS.—Eddie Foy, Junr., June Clyde.
ATMOSPHERE.—Political slapstick comedy, told in wild hill-billy settings, concerning a crazy electioneering campaign. Radio artistes contribute music and vocal items at frequent intervals.
ORGAN.—"Hill-Bill" Medley: "Home on the Range," "Wheel of the Wagon," "The Last Round-up" and "Old Faithful" (Walsh Holmes), with adaptation from the vocal piano copies.
NON-SYNC.—As organ, recorded on H.M.V. B.D.669 by the New Mayfair Accordeon Orchestra.

"DESPERATE CARGO"
(Pathé)

CERT. A. 6,000 ft. Reg. No. F.4707. Reviewed in KINE. November 13, 1941.
STARS.—Ralph Byrd, Carol Hughes.
ATMOSPHERE.—Comedy-melodrama with a Caribbean background, telling of an attempt by moderns pirates to capture a seaplane; a mixture of rough-and-tumble episodes and romance.
ORGAN.—"Scala di Seta" Overture, Rossini (Chester), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia L.N.2[illegible] by the London Philharmonic Orchestra.

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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

MANAGERS and Relief Managers required for kinemas in Home Counties.—Age, copy of references and full particulars and salary to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

MANAGER for independent circuit in North-West; exempt or over military age.—State experience, age, references, and enclose photograph. T., Box 368, Kinematograph Weekly.

FILM Booking Manager (over military age or exempt) required by small circuit.—Write, stating qualifications, age, and enclose copies of references, to U., Box 369, Kinematograph Weekly.

REQUIRED immediately, first-class Chief Operator (over 35) to act as Equipment Service Engineer for group of R.C.F. kinemas; ability to drive essential.—V., Box 370, Kinematograph Weekly.

WANTED Chief Operator W.E., Simplex; permanent; exempt preferred; comfortable; fair wage. —Regal, Warminster, Wilts.

WANTED, Assistant Operator who can deputise chief; good wages and day off weekly.—Apply, Manager, Palace, Warrington.

SITUATIONS WANTED

SMART Manager disengaged; over military age; 25 years' experience, in some of our largest kinemas in London.—V., Box 345, Kinematograph Weekly.

MANAGER, over 35 years' experience, wishes permanency; used to full control and booking; independent hall preferred.—R., Box 366, Kinematograph Weekly.

LIVE Kinema Manager desirous of making a change; 38; exempt; fidelity bond arranged; excellent references.—Write, Q., Box 365, Kinematograph Weekly.

O'HENRY, Radio and Recording Organist, invites offers of employment after December 27; highest references and experience of Industry in all its branches.—'Phone: Speed, 8944. Letters to Edward O'Henry, 45, Gainsborough Gardens, London, N.W.11.

MANAGERESS desires management of kinema, preferably independent; London or suburbs most suitable.—A., Box 350, Kinematograph Weekly.

EXPERIENCED Chief Operator desires change; W.E., rectifiers, generators, H.I. arcs. Plenum; excellent refs.; salary £6.—D., Box 353, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

CIRCUIT Engineer or Chief Operator-Electrician; first-class man; age 46; all types of equipment; life experience; satisfaction guaranteed; permanency; highest references.—S., Box 367, Kinematograph Weekly.

MANAGER-ORGANIST DESIRES CHANGE; FIRST-CLASS EXPERIENCE; INDEPENDENT HALL PREFERRED; COMPETENT AND KEEN; EXEMPT.—K., BOX 359, KINEMATOGRAPH WEEKLY.

COMPETENT Organist, business man, over military age, established 27 years, owing to Government limitation of supplies requires post as Organist, ex-recitalist and acquainted with kinema organ.—Reply, E., Box 354, Kinematograph Weekly.

KINEMAS WANTED

GENTLEMAN owning two kinemas would undertake general management and film booking one or more kinemas, or would rent kinemas for duration of war, in or around Birmingham, area 30 miles. Full particulars in confidence.—C., Box 352, Kinematograph Weekly.

WANTED, Kinema, Midlands or West; £12,000 available. State full particulars, for private owner. —G., Box 356, Kinematograph Weekly.

FOR SALE AND WANTED

WANTED, Simplex Double-Bearing Mechanism, in good order.—Scala Cinema, Winter Street, Sheffield, 3.

TECHNICAL BOOKS

THE COMPLETE KINEMANAGER. By J. H. HUTCHISON. A companion volume to "The Complete Projectionist," analysing and advising on the duties, responsibilities and rights of the Manager and his Staff. With a foreword by the Vice-President of the C.E.A., K. A. Nyman. (1937.) Price 5s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

THE ART OF FILM PRODUCTION. By Andrew Buchanan. Deals with both general and technical aspects of the Kinema Art. (1938.) Price 5s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TECHNICAL BOOKS (continued)

MODERN THEATRES AND CINEMAS. By P. Morton Shane. Comprising an able and brilliantly written survey of modern design, its achievements and follies. Profusely illustrated. 6s. 7d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 5s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

BOOKS ON SOUND

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth Edition. (1936.) Price 21 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

STAGE LIGHTING: PRINCIPLES AND PRACTICE. By C. H. Ridge and F. S. Aldred, with an introduction by HERBERT M. PRENTICE. The treatment of stage lighting in this book is essentially practical, but the artistic side is always prominent. It ranges from technical consideration of apparatus, including the most modern type of Colour Organ, to a scientific study of colour blending and the subtle aid that appropriate lighting gives to the interpretation of a play. For both professional and amateur electricians the book is an invaluable guide. Price 8s. post free from Odhams Press, Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON						
Mon., Dec. 29	11 a.m., 1.20, 3.40, 6 and 8.15 p.m.	Empire	They Met in Bombay	M-G-M	Clark Gable	—
,, ,, 29	10.30 a.m. ...	Century	Small Town Deb	20th Century-Fox	Jane Withers ...	—
,, ,, 29	2.30 p.m. ...	Century	The Perfect Snob	20th Century-Fox	Charlie Ruggles ...	—
Tues., ,, 30	11a.m.&2.30p.m.	Own Theatre ...	Breach of Promise	M-G-M	Clive Brook ...	—
,, ,, 30	10.30 a.m. ...	Private Theatre...	Glamour Boy	Paramount ...	Jackie Cooper ...	—
,, ,, 30	10.30a.m.&2.30p.m.	Century	Cadet Girl	20th Century-Fox	Carole Landis... ...	—
Wed., ,, 31	10.30 a.m. ...	Private Theatre...	Secret of the Wastelands ...	Paramount ...	William Boyd ...	—
,, ,, 31	10.30a.m.&2.30p.m.	Century	Hot Spot	20th Century-Fox	Betty Grable	—
Thur., Jan. 1	10.30 a.m. ...	Private Theatre...	Among the Living... ...	Paramount ...	Albert Dekker ...	—
,, ,, 1	10.30a.m.&2.30p.m.	Century	Week-end in Havana	20th Century-Fox	Alice Fay	—
Fri., ,, 2	10.30a.m.&2.30p.m.	Century	The Man Who Came Back ...	20th Century-Fox	Walter Brennan ...	—
BIRMINGHAM						
Tues., Dec. 30	10.30 a.m. ...	Forum	The Million Dollar Baby	Warner	Priscilla Lane... ...	—
,, ,, 30	10.45 a.m. ...	West End ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
Wed., ,, 31	10.30 a.m. ...	Forum	The Smiling Ghost	Warner	Wayne Morris ...	—
CARDIFF						
Tues., Dec. 30	10.45 a.m. ...	Empire	Dumbo	RKO-Radio ...	Walt Disney's ...	U
,, ,, 30	10.45 a.m. ...	Olympia	The Smiling Ghost	Warner	Wayne Morris ...	—
Wed., ,, 31	10.45 a.m. ...	Empire	The Singing Hill	British Lion ...	Gene Autry	U
GLASGOW						
Tues., Dec. 30	10.45 a.m. ...	Picture House ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
LEEDS						
Tues., Dec. 30	10.45 a.m. ...	Scala	Dumbo	RKO-Radio ...	Walt Disney's ...	U
,, ,, 30	10.45 a.m. ...	Ritz	The Million Dollar Baby	Warner	Priscilla Lane ...	—
,, ,, 30	11 a.m. ...	Tower	The Singing Hill	British Lion ...	Gene Autry ...	U
Wed., ,, 31	10.45 a.m. ...	Ritz	The Smiling Ghost	Warner	Wayne Morris ...	—
,, ,, 31	10.30 a.m. ...	Scala	Two Faced Woman	M-G-M	Greta Garbo	—
LIVERPOOL						
Tues., Dec. 30	10.45 a.m. ...	Trocadero ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
Wed., ,, 31	10.30 a.m. ...	Forum	Dive Bomber	Warner	Errol Flynn	—
MANCHESTER						
Tues., Dec. 30	10.45 a.m. ...	Gaumont ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
,, ,, 30	10.45a.m.&2.30p.m.	Own Private ...	Dive Bomber	Warner	Errol Flynn	—
,, ,, 30	10.45 a.m. ...	Deansgate ...	Mob Town	G.F.D.	Dick Foran	A
Wed., ,, 31	10.45a.m.&2.30p.m.	Own Private ...	The Million Dollar Baby ...	Warner	Priscilla Lane ...	—
NEWCASTLE						
Tues., Dec. 30	10.45 a.m. ...	Queen's	Dumbo	RKO-Radio ...	Walt Disney's ...	U
NOTTINGHAM						
Tues., Dec. 30	10.45 a.m. ...	Hippodrome ...	Dumbo	RKO-Radio ...	Walt Disney's ...	U
,, ,, 30	10.45a.m. ...	News Theatre ...	Burma Convoy	G.F.D.	Charles Bickford ...	U
SHEFFIELD						
Mon., Dec. 29	10.30 a.m. ...	Cinema House ...	Flight into Danger	Federated Film ...	Bruce Bennett ...	U
,, ,, 29	10.30 a.m. ...	Cinema House ...	The Monster Walked	Federated Film ...	Mischa Auer	H
Tues., ,, 30	10.30 a.m. ...	Regent	Dumbo	RKO-Radio ...	Walt Disney's ...	U
,, ,, 30	10.30 a.m. ...	Hippodrome ...	The Smiling Ghost	Warner	Wayne Morris ...	—
,, ,, 30	10.45 a.m. ...	Cinema House ...	This Woman is Mine	G.F.D.	Franchot Tone ...	U
Wed., ,, 31	10.30 a.m. ...	Hippodrome ...	The Million Dollar Baby	Warner	Priscilla Lane ...	—
,, ,, 31	10.45 a.m. ...	Cinema House ...	Badlands of Dakota	G.F.D.	Robert Stack ...	U
Thur., Jan. 1	10.30 a.m. ...	Hippodrome ...	Law of the Tropics	Warner	Constance Bennett ...	—

Appreciation

"Many thanks for your weekly remarks on Showmanship. It seems you help us managers a lot with our own efforts."

Bert Gordon Smith
The Empire,
Alfreton,
Derbyshire.

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
December 25, 1941